

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · ART · AND · INDUSTRIAL · WORK

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DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

VOL. XXI

MAY, 1922

No. 9

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Published by THE DAVIS PRESS INC.

25 FOSTER STREET · · · WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

Copies on sale in:

New York, Brentano's, 27th St. & 5th Ave.
Boston, Smith & McCance, 2 Park St.
Chicago, A. C. McClurg's, 215 Wabash Ave.
Cleveland, Burrowes Bros. Co., Guardian Building

Philadelphia, Milton Bradley Co., 1209 Arch St.
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London, Arthur F. Bird Co., 32 Bedford St., Strand
Toronto, George M. Hendry Co., 215 Victoria St.

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To A Garden

A garden is a lovesome thing, God wot!

Rose plot,

Fringed pool,

Fern'd grot —

The veriest school

Of Peace; and yet the fool

Contentends that God is not —

Not God! in gardens! when the eve is cool?

Nay, but I have a sign;

'Tis very sure God walks in mine.

—Thomas Edward Brown.

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Ten Thousand Different Preachments For Safety First

SCHOOL GIRLS AND SCHOOL BOYS OF BIG AMERICAN CITY RALLY TO THE CALL
FOR POSTERS IN INGENIOUS WAYS

FELIX J. KOCH

TEN thousand posters,—no two alike,—making their preachment for Safety First from the fence corners, the store windows, the vestibules of theatres, the sign boards of motion picture houses, from sheriff's bulletin boards and community notice boards.

Big posters and small posters, brightly hued posters, painted posters, drawn posters, posters built up of cuttings from many kinds of papers, posters combining all these arts.

Never in the history of the art of teaching drawing in the public schools of an American city has there been massed so varied, so attractive, so really serviceable a display.

Cincinnati has enough posters for preaching the slogan of SAFETY FIRST for years to come; if she should by some remote possibility run short, she need but make the call once more, and the ten thousand poster artists who contributed this time,—more advanced artists they will have become by then,—will be very glad to exert themselves for her anew.

Posters, posters, posters,—crying out: "SAFETY FIRST."

Their story goes back just a very few months from the time the posters were put upon display, before being distributed to the bulletin corps for the city, to the day when the appeal was made by the Safety First folk, to the school children, to aid in the big fight for public safety.

The Superintendent of Schools transmitted the plea of the Safety folk to his subalterns; and, among others, it reached the Superintendent of Drawing in all city school rooms, Mr. William Vogel, himself a product of the Queen City public schools.

Mr. Vogel recognized in the call the possibility for good work, in drawing, in public service, in civic pride if you will, for the tens of thousands of boys and girls entrusted to his care.

He translated the plea of the Safety First folk for aid into a plea for posters.

He then issued explicit instructions to the corps of drawing teachers who impart the actual instruction to the children as to what he had in mind for Safety Week.

The teachers, in their turns, thought out ways and means, and before very long, in every Cincinnati home where

there are boys or girls, and in the homes of "grammers," uncles, aunts, good friends, where such children visit, conversation divided itself between Safety First and posters. The children had been told to find, for themselves, the most interesting preachment possible for teaching public safety; there were but two provisions to the adoption of their respective ideas—the one that no other boy or girl had conceived exactly the same theme, or the same method of execution for it; the other, that they must be able to put the thought, the plan, into poster shape for themselves.

"While some mighty clever posters came from the younger children," Mr. Vogel explained, as he led from panel to panel of accepted posters, put on display at the big Home Building Exposition in Cincinnati the other evening, "the real worthwhile work came from the boys and the girls of the 6th, 7th and 8th grades." This means children ranging from twelve to fourteen years of age.

In Cincinnati, the drawing teacher *per se* remains with the given class only thirty minutes at a time. In this half hour she puts before the pupils the matter of the new lesson; demonstrates this; makes it as interesting as she may know how, arouses enthusiasm for the given theme; then goes on, leaving it to the regular grade teacher to develop the work so concisely begun.

Exactly this was done with the Safety posters.

The drawing teachers went to the boys and girls, telling them of the need of such posters. They told them of the infinity of themes to be found on every hand. They showed them the

genesis of a poster; they told them briefly what to do and what not to do. The children were given a certain amount of time in which to find themes, then plan out how they would execute these themes in posters; then the work was begun, in the drawing hour and squarely in the school.

Nor was this doing the work—"making the poster" it is always called here—as simple as might be supposed.

Children are furnished strips of paper, which are cut to size to build letters, then words. They must be taught that letters, words, should come first in the pattern; that the real poster artist "spaces" to these; and only then does one set to work on the more fascinating actual picture or "design."

What was more, the children had to be guided in this designing, they had to learn just how to "work out" their underlying patterns, then how to draw or paint in the story, and then where so desired, gum the paper letters into place.

These things represent the pure mechanics of the poster.

Interesting though they are, of course, they have not the fascination to the tyro visitor or the expert at school art which comes from even the most cursory examination into the array of finished themes.

The sources of these subjects are endless.

Long before Safety First had become a national issue, Miss Katherine Hearne, a veteran teacher in the Hoffman Public School in the suburbs, organized what are known as the Hoffman Guards—older boys, released from school a few minutes in advance of general dismissal and taking positions at all



DON'T BE TOO FRIENDLY WITH STRANGE DOGS

important street intersections used by the children on their way home from school. As a result of the activities of these Hoffman Guards, accidents on the way from school—and to school, as a result of the warnings given, have gone in that district to nil.

Naturally, among the boys and girls of Walnut Hills, where the school is located, these Guards and their work offer themes for innumerable posters.

Out Bond Hill way, out Westwood way, and in Columbia, remoter suburbs, the railway trains dart back and forth the livelong day and so Safety First means, to the childish mind, taking care against the steam cars above all.

In what are known as The Bottoms, along the Ohio River, children of the poorer class find Safety First exemplified by this, that, and other precaution against flood and river wave.

In aristocratic Hyde Park and out Avondale and Clifton way, the kiddie who learns of Safety First learns to wait until automobiles have sped past the door before crossing the street, and so on.

All of these motifs and innumerable more, make their way into the placards.

Space forbids detailing any but the meagerest selection for description at this place.

One child, for example, resorted to silhouettes to teach the slogan—**RUN AWAY FROM DANGER**. Four boys, no two profiles just alike, are shown scamp-ering away from—who knows what—something beyond the field of vision. **RUN AWAY FROM DANGER** is succinctly told above; the letters in striking colors, the several lines in different shades.

GAS FIXTURES ARE NOT CLOTHES Hooks a young apartment dweller, no doubt, would have you know. You wonder what flat dweller tragedy may lie behind his emphasizing this particular thought. He shows a simple fixture, the kind that abounds in Cincinnati tenements, weighted down with coats and shirts and hats and other things.



DON'T DESERT LITTLE BROTHER WHILE MOTHER IS BUYING. HE MAY DASH TO THE STREET



SOME OF THE "SAFETY FIRST" POSTERS PRODUCED BY CINCINNATI SCHOOL CHILDREN. 10,000 OF THESE WERE MADE AND USED BY THE SAFETY COMMITTEE OF THE CHAMBER OF COMMERCE TO HELP IN THEIR "SAFETY FIRST" CAMPAIGN

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USE YOUR BRAINS AT ALL TIMES, a dear little girlie is saying as she watches a pair of school boys scuffling out in the middle of the street, squarely in the path of an oncoming automobile. The motor danger subject is a trifle trite, but the execution is exceptionally good; having little sister make the preachment from her vantage point of safety also adds a more complex idea.

ONE THING AT A TIME is an even more complicated exposition of the same theme. The poster would do credit to adult hands. Round the curve and up the hill goes little sister, this time riding the family kiddie car. Guiding such a vehicle on a crowded street should prove occupation enough for almost any child. Sister, however, is not satisfied. A local department store has been giving gas balloons to children and so she must see to it that her balloon rides aloft from its tether well behind. She drives the car onward; a second Lot's wife, she looks backward; the next moment the spectator may safely assume from the poster, there will be a crash!

PLAY IN SAFE PLACES another school girl puts it. She shows by suggestion how we escape safe places which we might enjoy. Two boys toss a ball back and forth in the highway. At their side a tall fence, well done throughout this, with its boards and placards, marks the bounds of a vacant lot. It's the work of a moment for a boy to be over the fence and at play—but boys will be boys and forget.

Billikin, the comic chap, occupies the side of another poster, to the telephone wires drawn aloft and trailing past. DON'T TOUCH ANY WIRE. IT MAY BE A LIVE ONE, he tells us.

Miss Would-be-Wed, a second Juliet

at her upstairs window, tends the geranium stocks while she looks up-street and down, for the suitors, who somehow, refuse to come. Any moment Miss Would-be-Wed's garments will catch in the flowers; the heavy pots will lose their treacherous balance; down they come then, hurtling to the earth. NO FLOWER POTS ON MY WINDOW SILL, the young artist tells us blandly.

Handwriting on the walls, signs such that he who runs may read, have their appeal to boy natures especially.

Jack Roosa and Howard Fabing will waste three times the time required for a simple picture in getting "letters," as they call them, "just so." DON'T PLAY BALL IN THE STREET—SAFETY OR THE UNDERTAKER, WHICH?—THE UNLOADED GUN FREQUENTLY KILLS, and similar mottoes are frequent in the displays here.

Punning, too, is popular with the young artists. C SHARP OR B FLAT, one school girl puts it. She illustrates this with a fair young woman watching as she takes her step across—well, who knows what?

WATCH YOUR STEP another urges; she shows a heavy booted foot about to plunge into a most treacherous puddle.

Sometimes the pictures used are quite complicated. DON'T TAKE A CHANCE, one laddie says. He shows a man skipping across the track in front of a carefully executed locomotive, with all the long train swinging in behind. Another artist employs three pictures, each inside a perfect circle to demonstrate the evils in the wake of what he calls there "HOPPING TRAINS."

KEEP MEDICINES UNDER LOCK AND KEY, a lassie advises. DON'T STAND NEAR THE SWINGS is the warning

given smaller girls and boys who frequent the public parks. **ONE HOP—A LEG GONE**, a boy who knows other boys who delight in hopping street cars affirms, while his picture demonstrates the dire result of such pranks. **SWAT THE FLIES TO PROTECT LIVES** touches a wholly different field for safety research.

Posters, posters, endlessly many posters; it would require weeks to scan, let alone attempt to describe the display.

Once the pictures were completed, in the widely scattered schoolrooms, the teachers of the given classes made initial choosings of the wheat from the chaff. From those initial selections, the drawing teachers, when they came, made additional selection. From that selection Mr. Vogel made his pick and then there were still ten thousand posters, every single one of them so good, so telling, so attractive, so distinct, with its meaning so clear, it were folly to put it aside.

These posters, then, were turned over to the Safety Committee of the Chamber of Commerce, for distribution far and wide.

The butcher, the baker, the dealer in electric globes, who supplants the candlestick maker of old, doctor, lawyer, merchant, chief, one and all have posters in their windows, posters urging in no uncertain terms, that young and old and middle aged give heed to **SAFETY FIRST**.

Every so often little Mary Murray takes her small brother by the hand and slips down to the drug store at the corner to see just how **HER** poster looks, and other children gather, and

Mary Murray tells Jeanette and Jack and Helen just how she conceived the big idea, how hard it was to make. Then the big boy from over the way suggests that that "ain't nothin'", they just ought'a see his fire poster," so they troop off to see the placard, put on display by the fire engine corps in the nearest fire-house. Incidentally, the boys and girls discuss and practice **SAFETY FIRST** all the way.

Nor is that all.

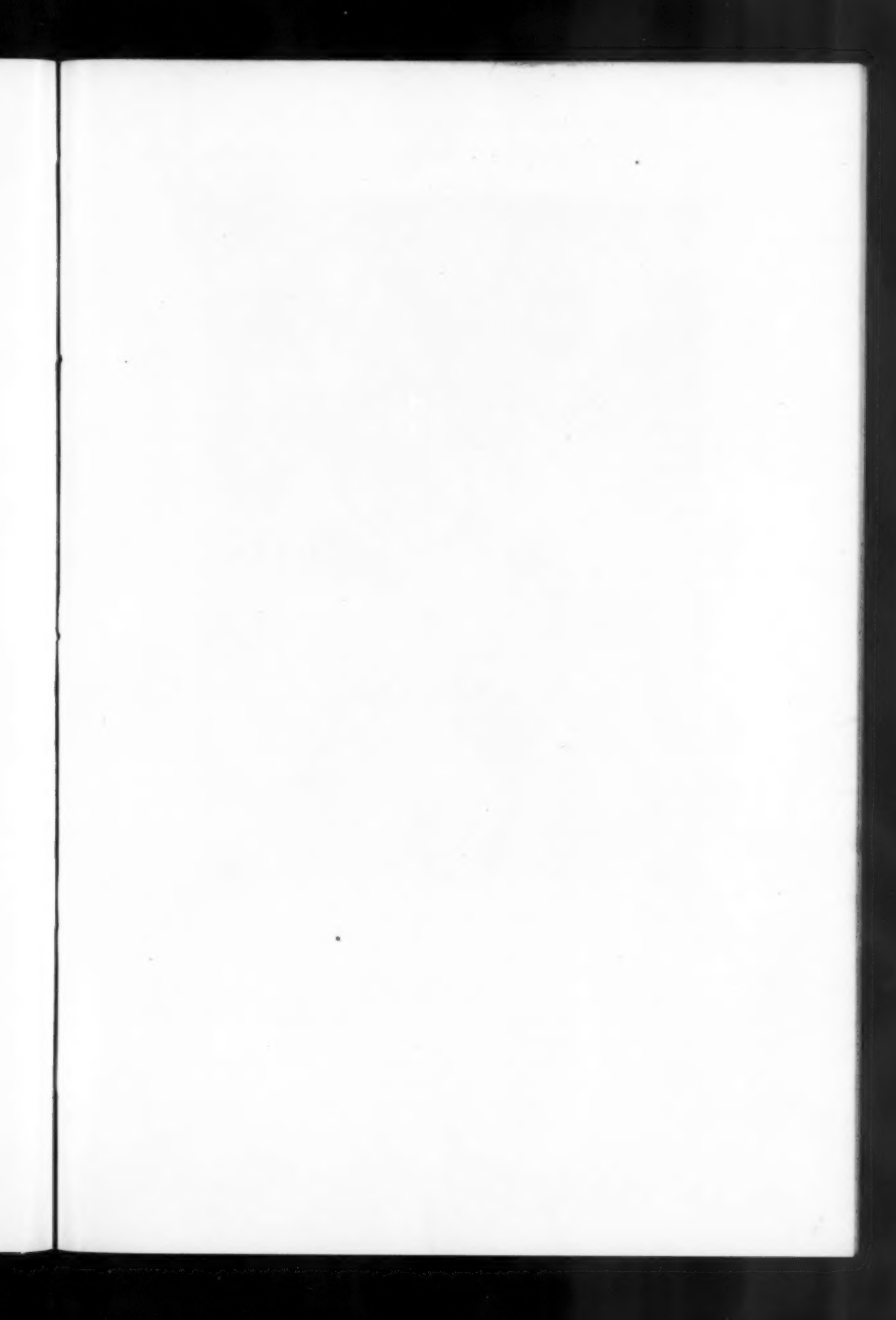
The boys and girls, young as they are, have discovered that they can already produce, draw, paint, compile from paper and glue, posters which will do actual service. They have learned the big telling lesson that while art may be its own excuse for being—art, that is, for art's sake only—there is a usefulness, a public service, and public admiration, praise, reward now, to be had from one's art.

They like the well earned adulation. Already they are resolved they will become great poster artists some day.

Perhaps. Who knows? One can never tell what will come from a single classroom of children.

The big poster artist of twenty years hence is very probably a bit of a chap reciting the R's in some public schoolroom.

Even if not, the boys and girls have had aroused in them a new, keener, quicker interest, an enthusiasm for art, which will lead to efforts wholly different and new; efforts which, inspiring to fresh deeds with pencil or pen while in school and at home, must make for success in the end.





THE "ANGELUS" ROSE

A GARDEN BEAUTY

BY ARTHUR L. BUNDY

*Courtesy of the
"Camera Craft"
San Francisco, Cal.*

Batiks as a Schoolroom Project

MARY ELIZABETH HYDE

BATIK is a wonderful and happy process of registering thoughts upon a fabric—by means of a wax resist and a dye bath.

THE PROCESS—Let us take a white silk handkerchief, place a design upon it in a light value of any hue of dye—remove and let dry. Cover the parts of the design, which you desire to have remain this color, with hot wax—applying it to the silk by means of a tjanting or a brush. Now immerse the handkerchief in another dye bath of darker value—or another hue—let dry—and remove the wax.

The design will be distinctly and definitely retained wherever the wax was applied. The wax may be removed by a gasoline bath—or by ironing between folds of newspaper—and then a gasoline bath. The latter method economizes in gasoline.

COLOR HARMONY—Greater harmony of color is obtained by what is known as the “over-dye” process. Never outline an area with wax and then “paint in” the dye color. This gives a raw, crude color scheme. Rather paint with wax all the parts one desires to retain in a certain color—immerse the *whole* piece in the next color—wax other areas to retain the second color and dip in the third dye bath, etc. Always dip the whole piece—*dye over dye*!

The Javanese used very few color baths, often only two. Modern batik workers are using eight and ten, with a

rich line of color, and permitting of colorful effects.

This, in a nutshell, is the way batiks are made, but there are many little “tricks” in the process which give a certain technique, and cause the work of various batikers to have a peculiar individuality and style of their own.

Any hue and any value may be obtained, and any combination of colors. For example: after silk has been in yellow or orange dye, it is perfectly easy to retain some yellow by mixing and then turn all the rest of the silk a marvelous blue.

THE DYE BATH—must not be too hot—or the wax will melt—too cold and the wax cracks off. Have plenty of solution to *float* the material, and prevent streaking. It is better to build up the dye bath than to use it too concentrated at first.

With a very little practice the process of batik becomes very simple. It is one of the most delightful problems in the art field, giving great variety in the study of color and wide latitude in design. The “Crackle” should be a real *design*—a contributing beauty not a mere haphazard lot of accidental creases.

COLOR JOY—Boys love it as much as girls do. Of their own accord, they visit batik exhibitions; they hunt out batik costumes and curtains on the theatrical stage; they bring in clippings from the Sunday Art columns in the newspapers and magazines. They real-



MADE BY STUDENTS UNDER THE DIRECTION OF MARY ELIZABETH HYDE. BATIKS IN TOP ROW: "THE OLD CANAL" AND "A FANCIFUL SHIP." CENTER ROW—BOYS IDEA COMBINING MOTIFS BASED ON "WATER HYDRANT AND DREDGING MACHINE." LOWER LEFT, "IVANHOE WINDING HIS HORN"; LOWER RIGHT, "A SCARF" BORDER, PANELS EACH REPRESENT SOME COURSE OF STUDY OR SCHOOL ACTIVITY AT THE SCHOOL

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ize that batik may be a real profession,—that it has come to stay,—and is not a fad of the passing hour.

To know that one may *use* color, and use it freely is, in itself, an incentive to the pupil to put forth his best efforts in design. To have something “good enough” to put in the dye and register it forever on the fabric, is a real achievement in the youthful life.

TRY, TRY AGAIN, IN DESIGN!

To design is to register—by means of some medium, what we have *seen* or what we have *heard*, or what we have *muscularly experienced*—something we have done. We do so many things daily, see many things hourly and hear things occasionally that would make beautiful designs, if registered once then repeated to give a rhythm.

Let us not be too much concerned about the drawing. (In drawing for representation, *yes*—draw as well as possible).

The very crudeness with which the child draws the elephant or bird from the Zoo, gives to the batik fabric a certain primitive charm! Whatever he does from his *own* experience bears the distinct mark of originality—and his individual technique. The teacher may suggest and encourage—but never alter so much as a line, for it will mar and not improve, it will be out of harmony with this very pronounced and primitive spirit, which is all over the child's page.

One completed batik is a great inspiration and *urge* to design again. In time and in practice—both patience and judgment grow and designs gradually improve. To develop judgment and the power to appreciate are, after all, the real goal before the teacher, though

the batik scarf or wall hanging may be the child's one aim.

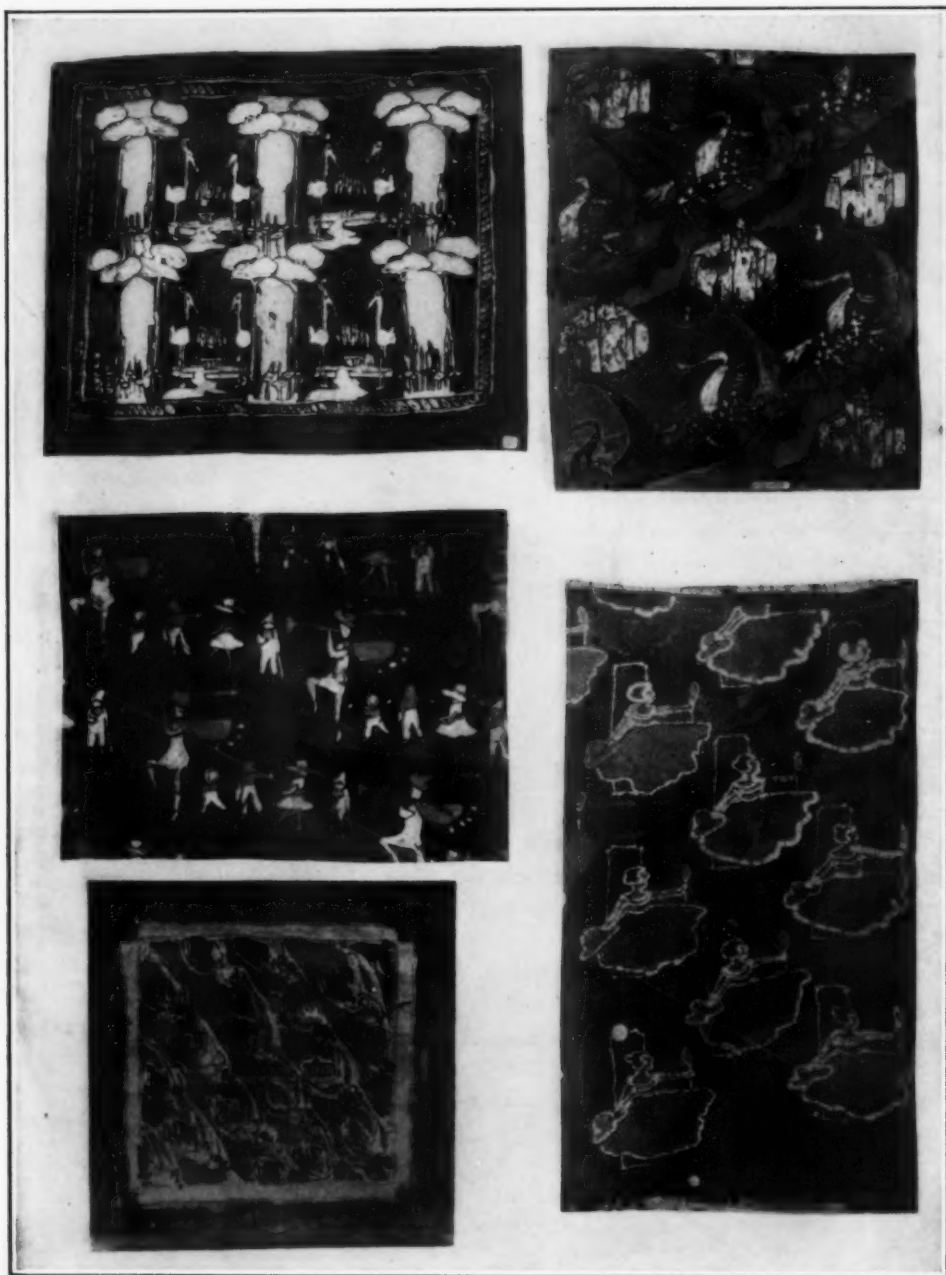
NOTHING NEW UNDER THE SUN. The engravings accompanying this article represent in every case except two, the *first* and only batik made by the pupil and are like first attempts all over the world. Usually the suggestions for their piece are made by *drawing* it, rather than *telling* what they want to do. Some of their subjects are derived from their work in the English class—some from the geography or history of their own neighborhood—some are personal experiences—and some are purely imaginative. They bring out such ideas as “The Cincinnati Zoo,” many animals and birds, even the refreshment stand, and the Zoo Keeper—whose face looked like a Benda Mask, and whose feeding pail was equally decorative.

The “Inclines” which pull the street cars up the steep hills, are a daily experience, and do not escape in design. One boy desired to convert the “strap hangers” into a border design.

Another depicts a girl dressing for school. The big side wheel on the ferry boat at Anderson's Ferry so inspired one boy from that section that he repeated a wheel at regular intervals, while the falling water formed a rhythmic connecting line. Another boy used the hydrant and hose and dredging machine with shovel.

A girl made a scarf, by using as motifs the various courses of study and school activities at Hughes High School in successive panels connected by a line derived from the pointed tops of the auditorium windows.

The suspension bridge and toll man,



BATIKS WITH ORIGINAL DESIGNS BY STUDENTS. TOP ROW: "STORKS AND FOUNTAINS" AND "IVANHOE RIDING TO THE CASTLE." CENTER:—"THE PIED PIPER." LOWER LEFT: "BUTTERFLIES AND FLOWERS." LOWER RIGHT: "GIRL LOOKING INTO HAND GLASS AND MIRROR."

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with long extended arm gained their way onto a table cover.

In connection with their English work—Ivanhoe found himself (in batik) riding up the castle path to save the life of Rebecca—and the boy named his piece "Ivanhoe Repaying a Debt." Evangeline and various other stories have appeared in dye.

Hundreds of years ago the Romans in religious ceremony led the bullock decorated with garlands to be sacrificed upon the altar. Later they commemorated the ceremony by chiseling the head and garlands in design upon the wall. And hundreds of years ago the Javanese used "The Tree of Life"—signs and symbols which had a pertinent meaning in their lives.

Why should the American High School pupil of to-day use the Tree of Life, or sacrificial garlands or anything borrowed from anybody? Surely we

are doing nothing new under the sun, if in America we express things in design which have a real bearing on our lives to-day. We are only history repeating itself—but it is our history and our life! And who shall say that skyscrapers and flying machines may not become classics in design—some day handed down to American posterity? And who, if not all the children of the schools of all our land, will become the makers of a real American design? Our American portrait painters have taken their own place, abroad; we have an American landscape, our skyscrapers are American architecture—but what of American Design? The most of the silk used in America is made in America. Dye made from all American products is equal to that of any country. In design, let us try freely in all directions till some great day we shall find ourselves in that field, too.

NOW WHAT I WANT TO DO IS TO PUT DEFINITELY BEFORE YOU A CAUSE FOR WHICH TO STRIVE. THAT CAUSE IS THE DEMOCRACY OF ART, THE ENNOBLING OF DAILY AND COMMON WORK, WHICH WILL ONE DAY PUT HOPE AND PLEASURE IN THE PLACE OF FEAR AND PAIN AS THE FORCES WHICH MOVE MEN TO LABOR AND KEEP THE WORLD AGOING. —William Morris

Color Cement For The Garden

AN ADVANCE CHAPTER FROM "COLOR CEMENT HANDICRAFT"

PEDRO J. LEMOS

ARTISTIC garden work can be enhanced by the use of color cement. While ordinary cement and concrete construction has been much used, there are still greater possibilities with the use of color cement. The use of color in the open permits the use of bright colors, in key with the flowers and foliage; and with color cement the formal or Italian garden scheme or the informal or Japanese manner of garden arrangement is delightfully possible. Pottery, garden furniture, fountains, walls, chimneys, pools and walks are a few of the possibilities with color cement.

LARGE GARDEN POTTERY is produced by the same principles as vases and bowls, but as the proportions are much larger, the methods of working are different.

Where a large jardinière is to be made, the form should first be built up from clay and be formed upside down. Bricks or any other solid material may be used for the main body of this form, and the clay built over it as it will not then require so much clay. If a long nail or rod or strong stick is placed in the center of this mass, it can serve the purpose as an axis to a templet which will form the contour of the jardinière when moved around in a circular direction. The metal must be good and heavy and sometimes it is necessary to reinforce the templet with wood.

After the clay form is built cases are made in several sections from the plaster the same as for small forms; and cement and concrete used in large quantities after the same method as for small forms.

Large dish-pans, pails, etc., may be used for securing the inside form for garden pottery. Oil the outside and bottom of the pail or pan used and place it upside down on a table. If only a certain part of the bottom is wanted, clay should be built up around it, so that only the part wanted is exposed. With a strip of tin or linoleum for a moulding case, surround the inverted utensil and then pour the concrete around and over it.

TO FORM THE GARDEN POTTERY more accurately on the outside, take it out from the mold in two or three days and trim with a knife to the desired form (in winter let the form stay in the mold four or five days). If extensions or additions are wanted, the vase, bowl or jardinière, should be soaked in water for an hour or two and the form made from tin or other material placed in position and the cement poured into the forms.

To secure smaller parts independent from the larger parts such as fishes or cup forms for fountains, etc., the smaller part should be made separate from the large form but a pin or extension should be arranged so that it



will fit into a groove on the larger form. This can then be built together by the addition of a little cement.

GARDEN SEATS. The seat and ends can be made by using wooden forms which can be released easily. Openings in the ends can be arranged by either the use of wooden blocks or clay bars placed in the right location. These blocks or bars should be taken out after the cement has dried three or four days. A few nails in the blocks will make it easier to lift them out.

Tiles made as previously explained can be inserted into the ends by scraping an opening to accommodate them while the cement is still soft. A little cement poured into the back and around the edge will fasten the two together.

GARDEN FOUNTAINS. The bowl for fountains should be made independent of the base or pedestal, but arranged so that the two groove together. This can be planned by taking a clay impression or a plaster casting from the surface. For instance, in making a bowl to rest on a pedestal, the bottom of the bowl should have keys or projections planned. Now supposing the bowl is finished and a pedestal should have depressions in it to correspond with the projections on the bottom of the bowl. To secure these the bowl itself or an equivalent surface in clay or plaster must be made to combine with the other parts of the molding case when the pedestal is made. These keys or grooves can be scraped out of the pedestal top when soft, if care is taken to secure the right location. By resting the bowl upon the top a slight indentation will be made so that the indentation can be increased to the proper depth to secure complete "register" between the two parts.

When making plaster mold cases for large pieces, burlap, coarse cloth, etc., should be dipped rapidly into the plaster and used to build up the molding case. This produces greater strength in the plaster case.

A **DESIGN UNIT** used on large pottery or as a border to any large surface, can be planned and modeled in modelling wax. From this model a mold is made in plaster. The clay can be pressed into this mold, lifted out and placed upon the surface to receive it. A slight pressure and joining of the edges will make it conform to the surface.

TO REINFORCE LARGE PIECES, wire, iron rods, wire mesh, or any such material will serve the purpose. Any narrow junction point or narrow part connecting two large parts should be reinforced.

PIPE CONNECTIONS FOR WATER, GAS OR ELECTRIC WIRES must be planned for often in garden furniture. A round wooden rod with a smooth surface and oiled, having a larger diameter than the pipe to be used should be used in the mold. This is then withdrawn to make room for the iron pipe. A pipe can be used in place of the wooden rod, but of course it is then held firmly in place, becoming part of the mass. All pipe should be threaded for proper connections, and it is very advisable that you confer with a plumber or electrician so that no mistakes will be made.

Straight-sided forms can be made from tiles as follows: Take four tiles that have been made and soaked in water, afterwards imbed them on edge upside down in a layer of clay. They should be placed vertical and at right angles to each others. It is also better that the corners do not meet. Within

these four tiles a clay cube is placed leaving a certain space all around for the wall. The cube should also be lower than the height of the tile to allow for the bottom, as the box is made up-side-down. With clay or cardboard, stop the corners and then pour in cement to the top of the tiles. Let harden for a few days; then remove clay, smooth up corners and set in water to harden. Fern dishes, plant holders, etc., can be made in this way with as many sides as desired. The accompanying chart further explains this problem.

GARDEN WALKS can be made with large irregular cement slabs or stones formed with concrete. This will produce all the beauty that comes from natural flag-stones and enables anyone to secure the effect even when flag-stones are not securable. Flat tile or irregular flat tile can be produced as a finish surface to the concrete base underneath, the whole being one solid mass, eliminating much of the breaking up and loosening that comes when separate tile are placed in a surface.

COLOR CEMENT FLAGSTONES are made as follows: First prepare a solid earth under-foundation. To do this the surface is pressed with an iron roller or tamped with an iron tamper or heavy wooden block. If the surface has been previously walked upon for some time, it will be good and solid. On this surface indicate by scraping with a stick or trowel the shapes of the flagstones desired, and scrape the earth out of these areas to a depth of one to two inches. This surface is then sprayed with water until it remains damp and is ready for placing the concrete mixture.

THE CONCRETE PROPORTIONS should be one part cement to two parts or

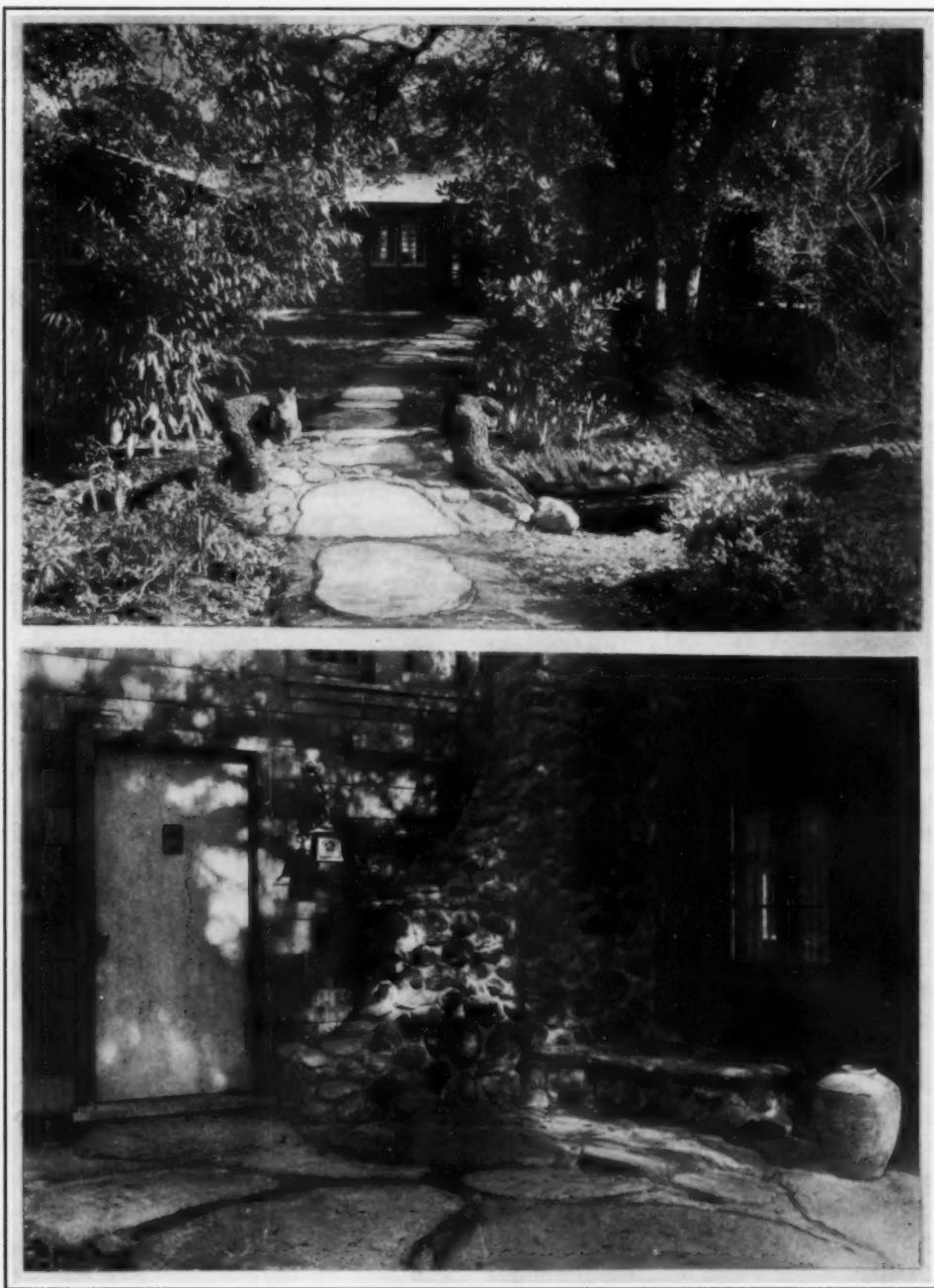
three parts gravel. These parts are mixed well together dry and then water is added while it is mixed again. The best way to add the water is to have one person spray the water from a hose while a second person uses a hoe to mix the wet portions and expose the dry sections.

A MIXING TRAY can be made from wood and should hold water fairly well as it is important that there be no leaks while the mixing is proceeding as the leaking water may carry off much of the cement. After a box has been used several times, the cracks and crevices will become filled and the mixing tray will become more water proof.

WHEN THE CONCRETE IS THOROUGHLY MIXED a portion is then taken and placed in one of the scraped areas and shaped with a trowel. The sides should be left thick and preferably tapering slightly upward. This prevents breaking edges later when in use such as occurs if the edges overhang.

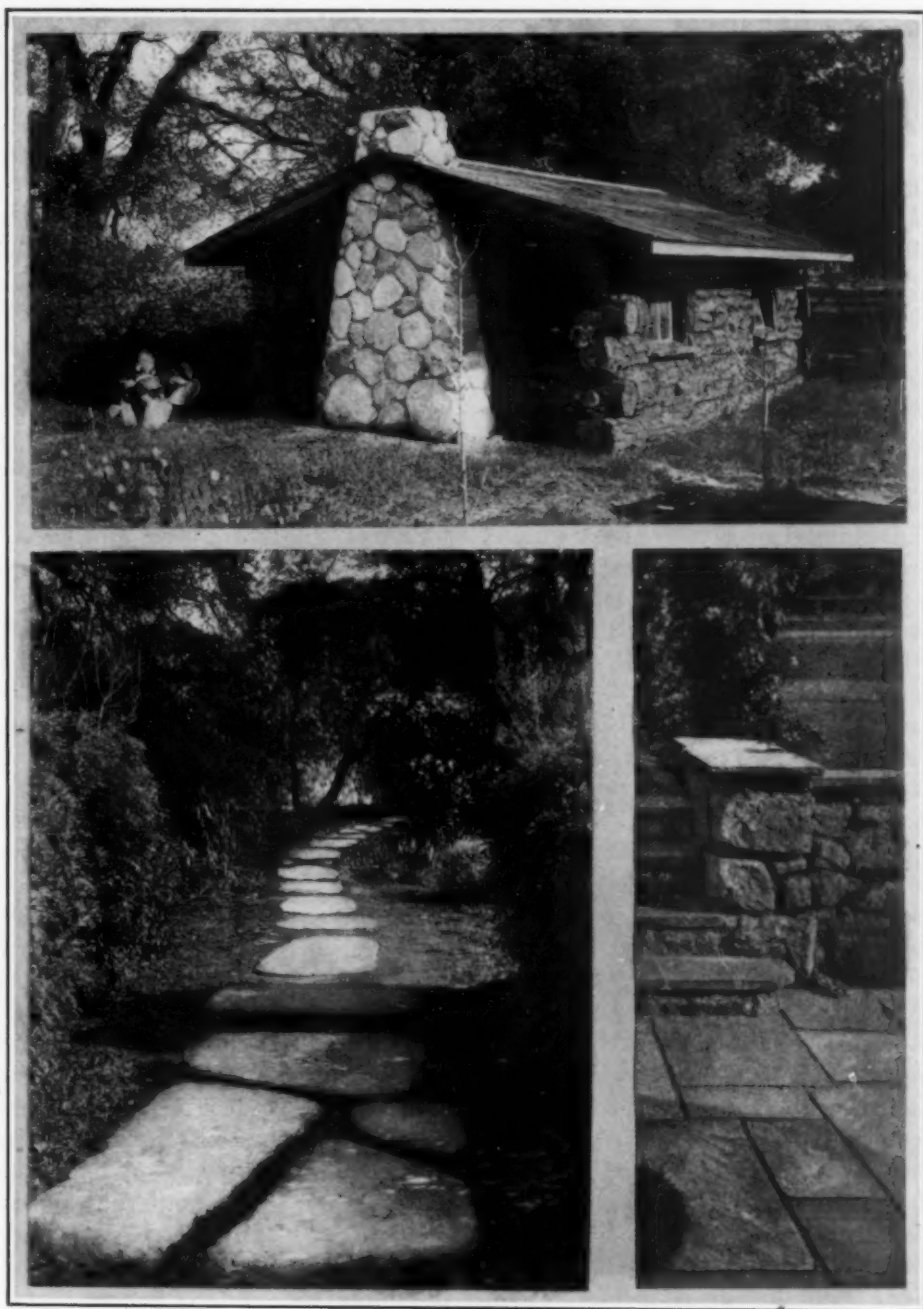
THE TOP LAYER should be of colored cement and may be a very thin layer, but in order to be durable it should be composed of one-half part of cement and one-half part of gravel or sand. This is mixed with color sufficiently to tint it, but the color should not be too great in quantity for it will weaken the strength of the mixture.

THE COLORS FOR THE CEMENT FLAGSTONES is dry color and may be Venetian Red, Yellow, Ochre, Indian Red, Lamp Black, Burnt Umber, or Burnt Sienna. This mineral color should be mixed in well with the dry concrete before water is added. Colors can be changed by mixing one color into another. For instance, the Red can be made less



COLOR CEMENT FLAGSTONES USED FOR A BRIDGE AND GARDEN PATHWAY.
BELOW IS SHOWN THEIR USE FOR A SEAT AND ENTRANCE TO A STUDIO

The School Arts Magazine Alphabeticon, May 1922



COLOR CEMENT USED FOR CHIMNEY STONES AND IRREGULAR OR RECTANGULAR FLAGSTONES SOLVES THE DECORATIVE NEED FOR THE INDIVIDUAL GARDEN

The School Arts Magazine Alphabeticon, May 1922

intense by the addition of Burnt Umber or with the addition of a little Lamp Black. When adding another color to a cement mixture to which water has been combined, do not add the color dry but mix it with water first until it is a paste before mixing it into the first mixture.

TO FINISH THE FLAGSTONES the color mixture is spread over the first portion placed in the scraped area and spread with the trowel until it covers all the surface of the first pouring. When this strata has partly set, it can be surfaced with trowel marks or a few twigs or weeds can be held in the hand and whipped over the cement surface, producing a roughened texture. The stone should then be covered so as to protect it from being walked upon and after the second day it should be sprayed with water to help its hardening process while drying. Do not permit the sun to prematurely dry the stones as the slower a cement layer dries the more durable it will be.

BRIDGE WORK FOR THE GARDEN can be constructed with cement, and the use of color combined with cement will enhance the project if used reservedly and in good arrangement. Iron posts or supports can be used as under parts of the bridge or a temporary support of wood can be used. A wooden barrel has been used successfully to form the opening under a cement garden bridge, the staves being knocked in to remove the barrel after the bridge was completed.

Stones and tree limbs can be combined with the cement bridge toward creating informal effects. The Japanese garden is delightfully arranged with many surprise effects of stone work and

pools, all of which can be duplicated with cement.

NATURAL EFFECTS can be secured with the proper use of cement and the possibilities are only limited by the time and interest of the worker. It must be remembered that cement and concrete is a process of creating stone and the stones can be formed in pleasing shapes and finishes and color according to the wish of the worker. There is great opportunity for the worker with color cement to create garden ideas either for pleasure or for remuneration, and any enthusiastic worker can plan and direct such work for neighboring needs or for those who are always anxious for the different but pleasing garden creation.

A TILE EFFECT for walks or courts in regular pattern can be made by pouring a color layer over a concrete solid layer. Previous to the pouring thin strips of wood are placed so as to divide the space into the tile shapes. These strips are afterwards taken out and the tile edges scraped round, and the spaces where the wood was placed is then filled with gray cement. This produces at considerable less expense the same result as the inlaid tile surface.

THE DECORATED GARDEN TILE is where the color cement is poured onto the square or rectangular concrete stones, and while it is semi-moist other color is dripped on or stroked into the surface with a brush, forming some design motif. These motifs may appear at regular or irregular intervals depending upon the pattern arrangement of the stones, and can be of flowers, quaint birds or animals, preferably in abstract arrangements.

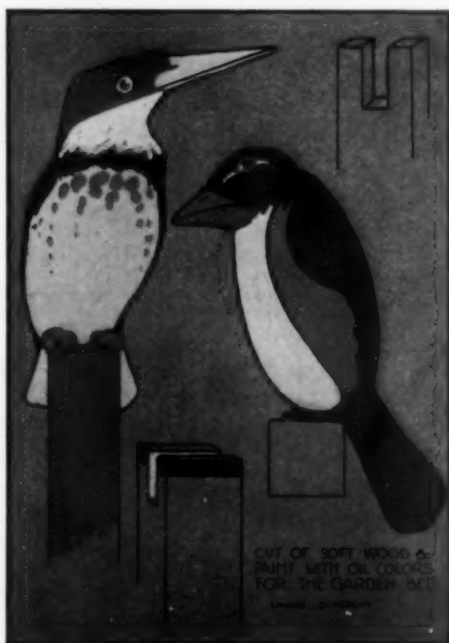
CHIMNEY STONES or flat stones for

surfacing fireplaces or stone walls can be made by pouring out the concrete mixture to which color has been added. These should be poured onto a fairly hard ground surface which has been previously watered. The stones can be of varying shapes and sizes, and with varying tints of colors. Gray cement alone will give a good color to which may be added those made of Venetian Red, Indian Red, and Lamp Black or Yellow Ochre.

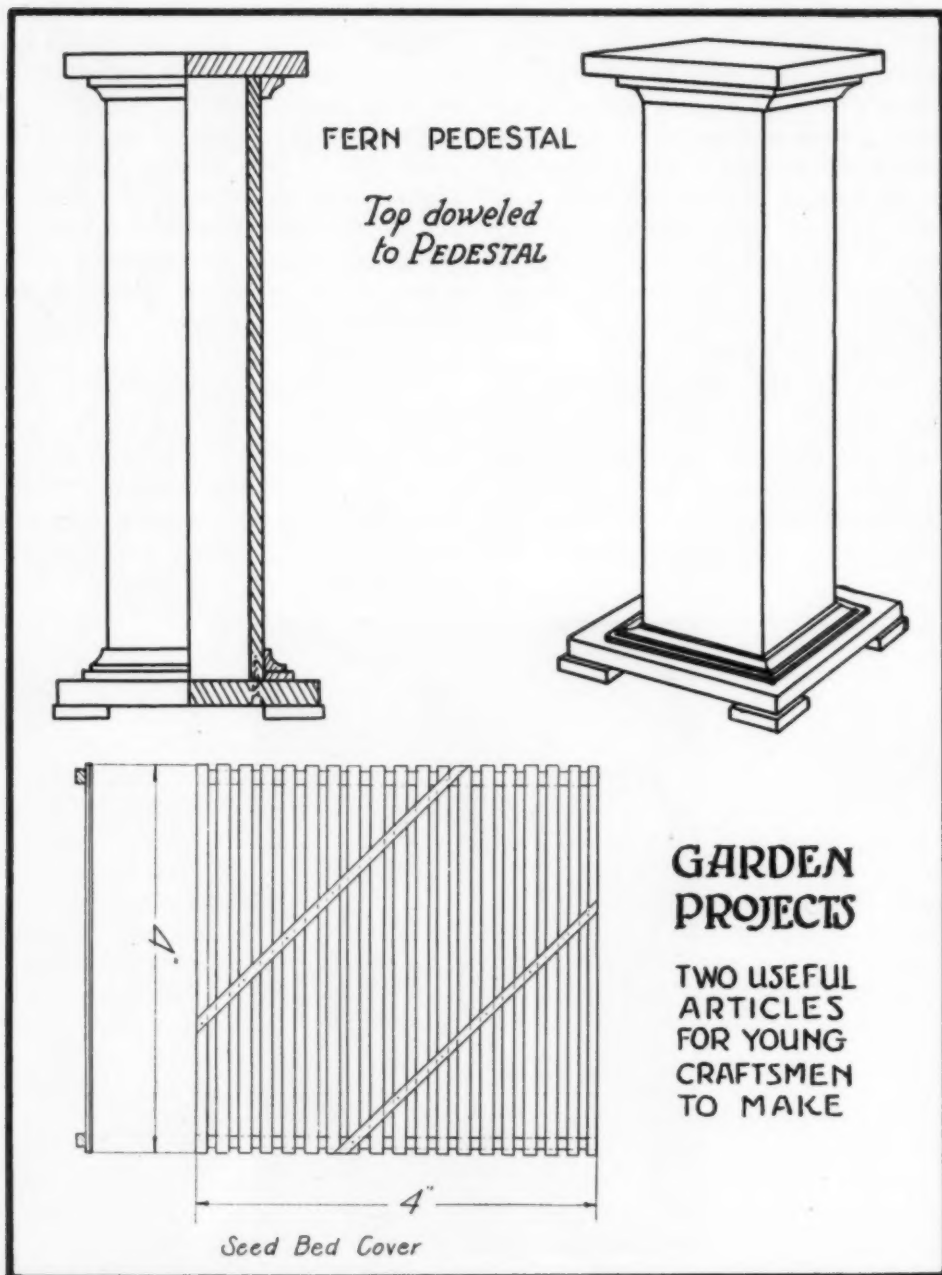
When dry they should be immersed in water, and then added to the brick undersurface of the chimney or mantle by using a mortar made of a mixture of lime and clean sand with water. To

this add one-fourth to one-sixth part Portland cement. The lime should be prepared previously to combining with the sand by adding water to it, letting it remain for a half day to two days in order that it will become slackened. Lime gives adhesiveness to the plaster, and the brick surface to which the stones are placed should be moistened with water before adding the plaster layer into which the color cement stones are to be pressed.

Many other useful and fascinating uses of color cement will develop into successful applications in the hands of the craftsman who is interested in beautifying the garden.

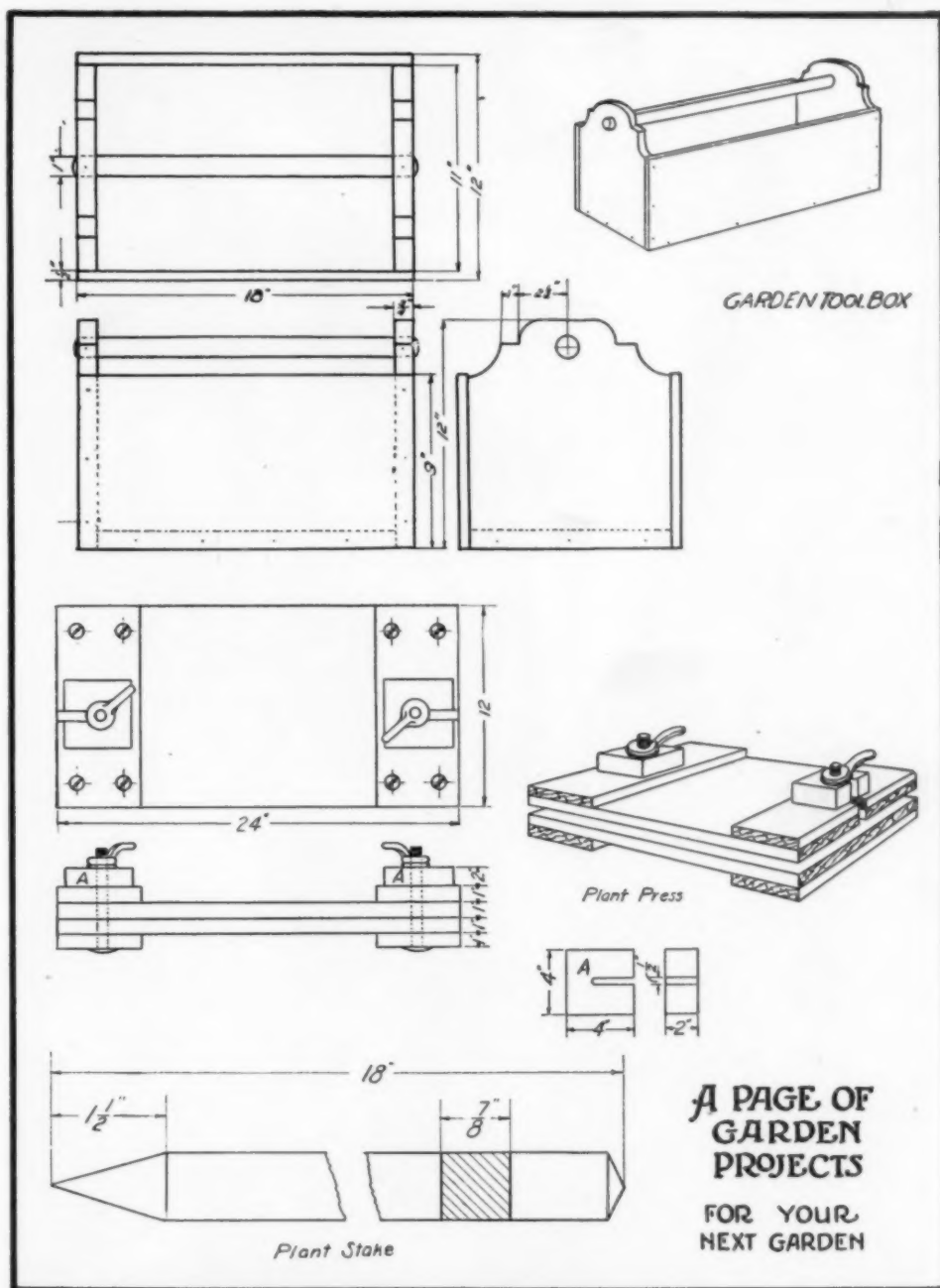


A GARDEN STICK DESIGN FOR YOUNG CRAFTSMEN. BY LOUISE D. TESSIN



SOME MANUAL TRAINING PROJECTS FOR SPRING PROBLEMS. THESE TWO PAGES ARE FROM THE MANUAL TRAINING BOOKLET OF LOS ANGELES COMPILED BY C.A. KUNOU

The School Arts Magazine Alphabeticon, May 1922



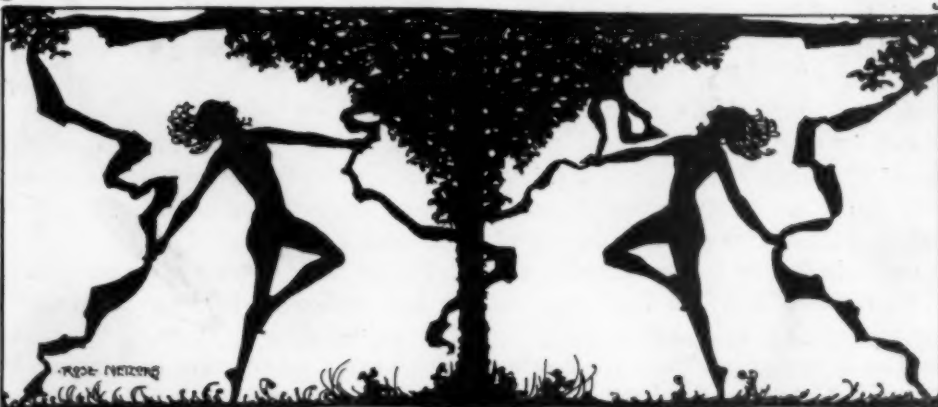
THREE INTERESTING PROBLEMS DESIGNED FOR ELEMENTARY STUDENTS. THE PLANT PRESS IS ONE OF ESPECIAL VALUE TO ART STUDENTS IN THEIR PLANT ANALYSIS WORK

The School Arts Magazine Alphabeticon, May 1922



A DECORATIVE FIGURE TYPIFYING "SPRING." BY ROSE R. NETZORG

The School Arts Magazine Alphabeticon, May 1922



SHOWING THE VALUE OF RHYTHM IN OBTAINING THE EFFECT OF LIFE AND ACTION

The School Arts Magazine Alphabeticon, May 1922

Two-Curved Form Paper Lanterns

H. A. RANKIN

First Pattern

To hold a night light. Figure 1.

THE shape of this lantern is based on the icosahedron (but don't be alarmed: it is nothing very terrifying, as a glance at the annexed plan will prove. Fig. 2).

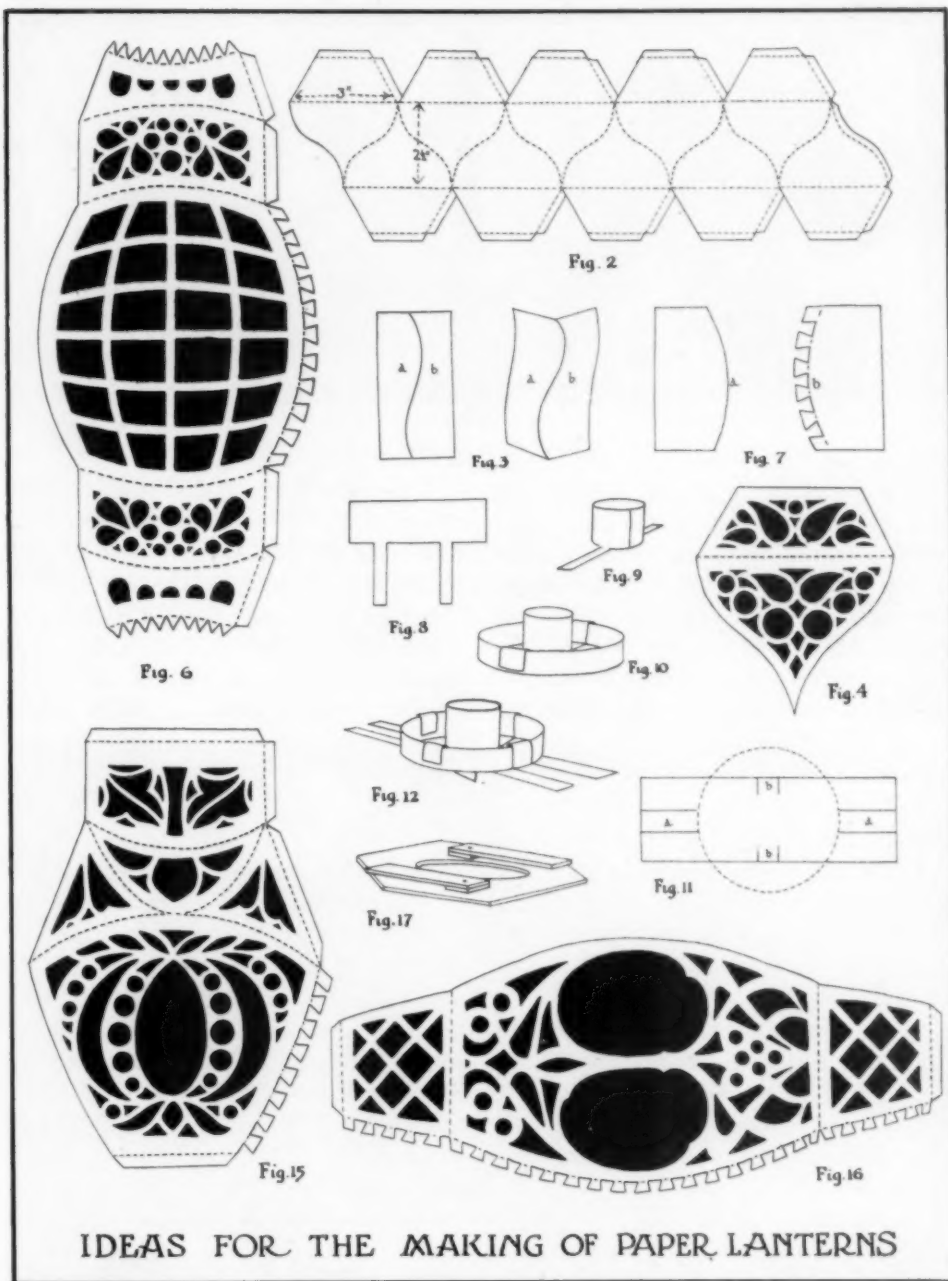
On a piece of stiff and uncreased paper, such as good stiff packing-paper, construction paper, or better still that known as Canson, set out the plan seen in Fig. 2. The ten partly spherical triangles, it will be seen, are slightly less in altitude than equilateral triangles on the same base. The ten rhomboidal shapes are each formed by cutting the top half from equilateral triangles on the same base as each of the spherical ones. This will require a piece of paper about 18" x 7". Careful attention is needed to see that the necessary additions in the form of flanges are made. Then cut out along all the *plain* lines, but leave the dotted ones for a future operation. Before proceeding further it will be wise to bend the whole into position. Each of the dotted lines is scored or dented with a blunt point. Be careful not to scratch the paper, only dent it or its strength will be impaired. The curved lines are best scored using a stiff paper template, cut to the requisite curve, as a guide for the scoring tool. A straight edge may be used as a similar guide for the scoring of the straight lines. Then bend into position as seen in the illustration.

(Bending on a curve may sound formidable. If no experience of such has been had, perform first the following little exercise as a trial. Take a piece of stiff paper as in Fig. 3 and score along its length a double curve. Bend along this curve without otherwise creasing the paper when it will be seen the whole assumes the shape seen in the second part of Fig. 3.)

After this experience do the same with each curve in the plan. There should be little or no difficulty in doing this satisfactorily. The straight lines are likewise bent along.

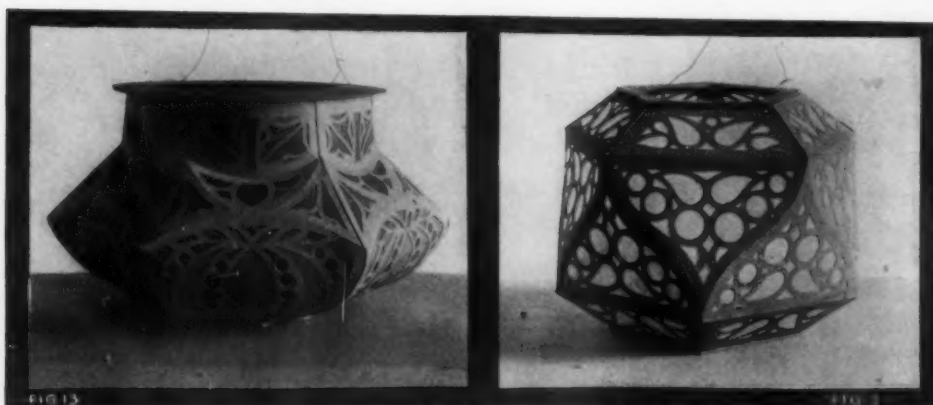
Now in each of the spaces apply the pattern seen in Fig. 4. (Or an alternative pattern may be adopted). This is best done by making a mask of the pattern, of course of the requisite size, and stencilling each from it. Then proceed to cut out all the dark portions shown, using a sharply pointed pen-knife and cutting on a piece of glass such as the back of an old negative. Keep the knife point sharp, a consideration that the worker does not usually appreciate. The circular forms are best cut with a punch. The laboratory cork borer is excellent for this purpose, always supposing the science teacher will lend it.

To the back of each of these spaces is then applied good thin tracing paper. This is best done by covering the back with some thin adhesive such as weak paste, starch, or glue, transferring the whole pattern to a clean piece of paper



WORKING PLANS FOR PAPER LANTERNS BY H. A. RANKIN. LANTERNS SUCH AS THESE WOULD BE A NOVEL FEATURE IN YOUR NEXT GARDEN PARTY

The School Arts Magazine Alphabeticon, May 1922



and affixing the tracing paper previously cut to the requisite size or slightly less than each section of the design so that the apertures are just covered. The whole can then be dried under slight pressure. (Two large volumes are excellent for this purpose.)

The tracing paper can then be colored, applying the color to the back, of course. Colored inks or dyes are excellent for the purpose as they are usually transparent and vivid. It is well to use a different brush for each color as dyes commonly do not mix well—granulation taking place much to the detriment of the hue. Allow to dry and if flatness of the whole has been lost re-press for a short time.

It is now ready for final bending, preparatory to fixing up. For the latter process some quick-drying adhesive is necessary. Most of the fish glue preparations on the market will serve the purpose.

Cover the curved flange with a thin coating of glue. Allow to become nearly dry—that is, “tacky”—and fix in position to the opposite curve. In a few minutes it will be quite dry when the remainder of the flanges may be

similarly fixed in position.

A cardboard top and a base are then affixed for stiffening purposes. The first is simply a hollow pentagon affixed to the top flanges in the same way. The base is the same size but has simply a circular hole cut in it as in Fig. 17, together with pieces of extra stiff cardboard to form clips as there seen. These clips are to hold the candle-holder.

Second Pattern

To hold a candle. Figs. 5 and 6.

This bulbous shape owes its curves mainly to a different reason. Each of the junctions in the center is *curved* and there are in addition four curved bends to each section. It is made of six sections, not one continuous piece as in the first pattern.

On each of six pieces of stiff and hard paper (8" x 4") set out the annexed plan. As before advised, it is best to stencil these from a previously prepared mask. Then perform the necessary scoring and bending. Cut out as before along all the plain lines but leaving the dotted ones. Affix tracing paper to the backs of each. Separate pieces of the

requisite size are best: thus each section will require five separate pieces, for it is not advisable to cover the bent portions, for this is detrimental to future bending. Allow to dry. Then color to taste with dyes or colored inks. Re-press when dry if flatness has been lost. After re-bending along all the dotted lines, the six are ready for fixing up. If curved junctions have not been tried before, the following is the simplest way. For a trial practice, take two small pieces of paper of the shape given (Fig. 7) so that the curve at "a" is similar and equal to that at "b." Bend completely back the small fishtail flaps seen and then cover each with a thin coating of quick drying adhesive, being careful that none gets on the back of the flaps. When nearly dry put the two pieces of paper together back to back so that the two curves exactly coincide. When dry they may be opened out when

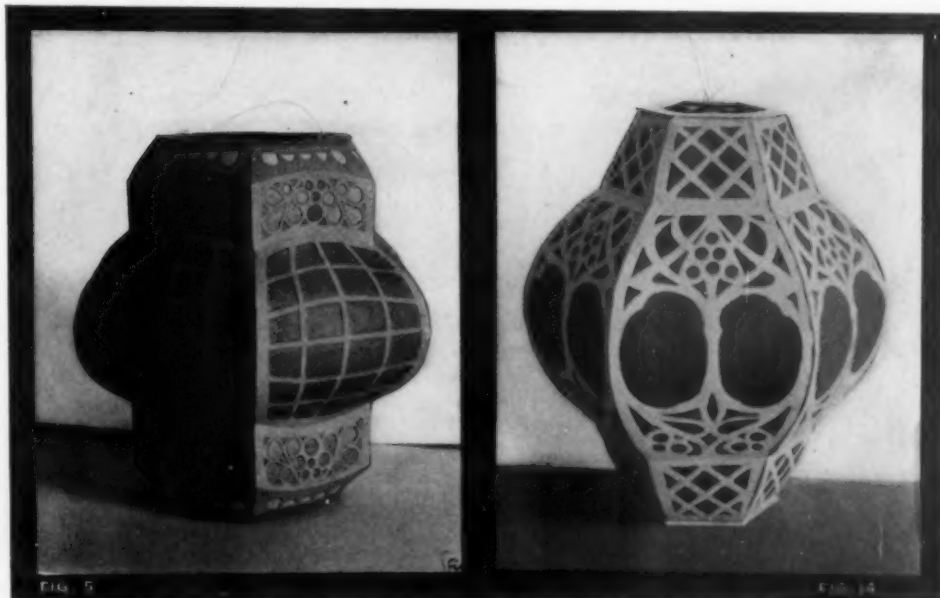
it will be seen that each piece of paper retains its curve.

Now take two sections of the lantern and proceed as described with the middle curves. When dry open out and similarly proceed with the remainder until the six are united. Then proceed with the gumming and fixing of the straight junctions.

Then apply the hollow, stiff cardboard top—which in this case is round and cardboard base with a circular hole in the center for the insertion of the candle, also the cardboard clips to hold the candleholder. (Fig. 17.)

The Candleholder and the method of its adjustment

Take a piece of tinned iron ("tin") and cut to the shape of Fig. 8. Then bend until it assumes the shape seen in Fig. 9. The circular portion should just fit the candle to be used. It is best



SHOWING THE LANTERNS COMPLETED

bent over a round piece of wood or iron the same size as the candle and gently hammered into shape.

A lid of a tin box is now taken. It should be about 2" over. The previously made article (Fig. 9) is now fixed in it in the position seen in Fig. 10 by bending over the flanges and tightly nipping with pliers. If the skill of the worker allows it may be strengthened with small rivets. The dust-bin will usually supply one or more of these lids suitable for the purpose.

In Fig. 11 the dotted circle represents the size of the lid, the plain lines the relative size of another piece of "tin" with cuts in it (a) made with a pair of shears. The lid is then laid on this piece of "tin" and the flaps "a" and "a" bent over the edge of the lid and nipped with pliers to fix them firmly.

Any surplus length may be cut off. "B" and "b" are bent down to form a grip for the fingers.

Its Adjustment

Fig. 17 represents the base of a lantern. The circular hole must be

slightly larger than the lid previously mentioned. Clips of very stiff cardboard raised by the insertion of smaller pieces of cardboard are fixed on it by the side of the circular hole. These clips may be fixed on with glue but a paper fastener or rivet of some kind will give greater strength for they have to bear the weight of the candle and holder.

With such an arrangement at the base of the lantern, the candle having been fixed in the holder, the whole may be inserted while the candle is alight. If then twisted round, the tin flanges are held by the cardboard flaps. The advantage is that no tallow or wax can fall from the lantern, being caught in the lid.

When a night-light is used the portions illustrated in Figs. 8 and 9 are dispensed with. The night-light is placed directly in the lid, having previously added a little water.

Figs. 13 and 15 give illustration and plan of another lantern suitable for a night-light.

Figs. 14 and 16 give illustration and plan of a lantern suitable for a candle.

WHERE IS YOUR SKETCH BOOK?

Now is the time to study trees. A fine page of well rendered pencil studies from trees is shown by P. W. Holt. The trunk and branches are to the tree what the skeleton is to the human figure. Without a good knowledge of tree structure the coming artist can never hope to attain proficiency as a landscape artist. Take a look at Mr. Holt's page and then go out and try a few yourself. It is time well spent.



A GOOD EXAMPLE OF THE RIGHT WAY TO MAKE A RECORD OF TREE ANATOMY.
A BOOK OF SUCH SKETCHES IS INVALUABLE TO THE LANDSCAPE ARTIST

The School Arts Magazine Alphabeticon, May 1922



Nannie's Little Flower Garden.

Your flowers Nannie do smell so nice.
And lovely too, the garlands you make
For our heads, Mother's, Sue's and Liz's.
I'm so glad I helped you sprinkle and take.

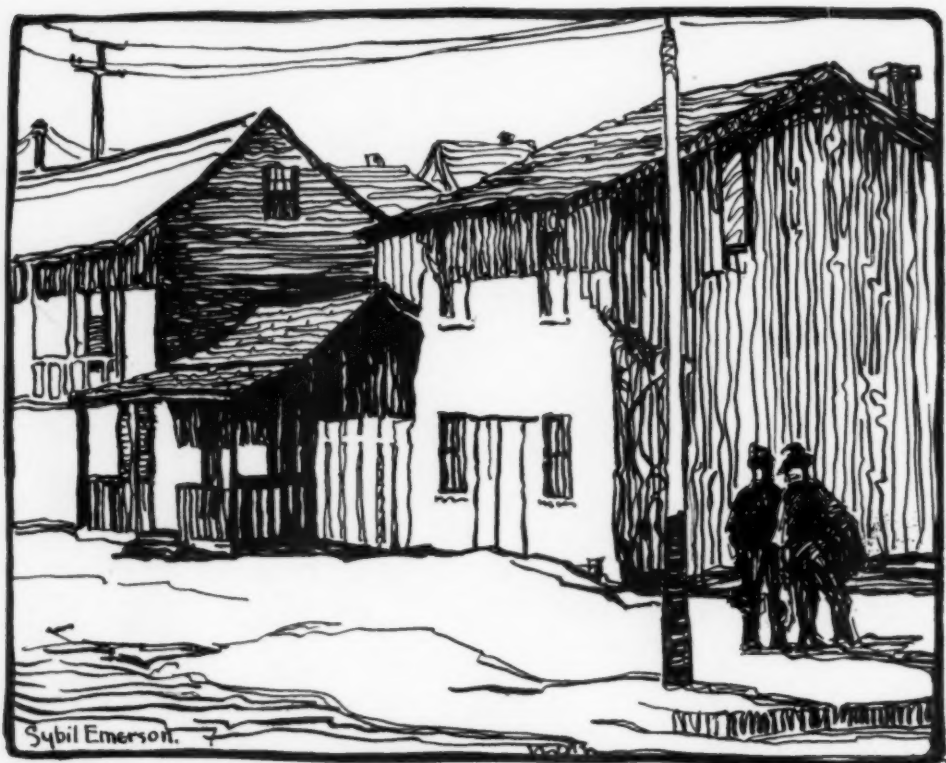
The School Arts Magazine Alphabeticon, May 1922



Nannie's Little Vegetable Garden.

O Nannie dear — do just look here
 What I hurt in your garden while hoeing!
 It isn't a weed, oh Nannie! I fear
 For there a little onion was growing.

The School Arts Magazine Alphabeticon, May 1922



TWO PAGES BY SYBIL EMERSON OF MONTEREY, CALIFORNIA. MONTEREY, ONE OF CALIFORNIA'S OLDEST TOWNS, ABOUNDS IN PICTURESQUE MATERIAL OF INTEREST TO THE ARTIST AND ILLUSTRATOR

The School Arts Magazine Alphabeticon, May 1922



THIS AND THE PRECEDING PAGE ARE GOOD EXAMPLES OF THE KIND OF WORK THAT SHOULD BE MORE OFTEN DONE BY STUDENTS OF LANDSCAPE DESIGN. THE COMMON TENDENCY TO USE COLOR AND PAINT BEFORE MAKING A THOROUGH STUDY OF TONE, PATTERN AND COMPOSITION OFTEN BRINGS DISCOURAGING RESULTS. WITH A FOUNDATION OF SUCH WORK AS ABOVE, THE STUDENT OF LANDSCAPES CAN GO ON TO SUCCESSFUL COLOR EFFECTS

The School Arts Magazine Alphabeticon, May 1922

The Romance of Democracy

A PAGEANT PLAY FOR JUNIORS

D. MAUD BELLIS

DRAMATIC PERSONAE

DEMOCRACY, A YOUTH.
 AUTOCRACY, A SELFISH RULER.
 PROSPERITY, A GODDESS LOVED BY
 DEMOCRACY.
 PEACE, HANDMAIDEN TO PROS-
 PERITY.
 PLENTY, HANDMAIDEN TO PROS-
 PERITY.
 WEALTH, PAGE OF AUTOCRACY'S
 COURT.

CHILDREN OF ALL NATIONS.
 POVERTY, PAGE OF AUTOCRACY'S
 COURT.
 TYRANNY, PAGE OF AUTOCRACY'S
 COURT.
 CRUELTY, PAGE OF AUTOCRACY'S
 COURT.
 WAR, WIFE OF AUTOCRACY.
 DANCERS.

ACT I

SCENE—A beautiful countryside.

TIME—Morning, a holiday.

PRELUDE: Dances of slow and stately form by maidens representing the sky, mountains, rivers, lakes, trees, etc. The dancers, of whom there should be a good number, form a background for the rest of the scene.

The Children of All Nations enter in spirited folk dances*.

Afterward enter Prosperity, Peace, and Plenty in Prosperity's chariot.

ONE OF THE CHILDREN: "Aha! Here comes Prosperity, and with her Peace and Plenty! Mayhap they will stay and play with us!"

Peace and Plenty come among them while Prosperity watches from her chariot. Plenty dispenses goodies from her horn while Peace leads a graceful dance.

PROSPERITY (mingling with them): "My good children, how fortunate you are—these gorgeous fields, these mountains, lakes, rivers, and this delightful

air to play and work in! I will gladly stay here with you."

ONE OF THE CHILDREN: "Aye, but the King, Autocracy, is very cruel! He makes many of us work indoors, in dungeons, and until our very limbs give way sometimes, until our breath is gone, or we are so weary that we cannot even play."

PROSPERITY: "Alas, and is it so? I'll see his majesty and if he'll *change* his plan, I'll wave my wand, make golden with the joy of living, all his land."

Prosperity, Peace and Plenty continue on their way.

ACT II

SCENE—The court room of Autocracy. Autocracy and War occupy thrones upon a dais. Wealth and Poverty to the right of Autocracy, Tyranny and Cruelty to the left of War, stand in attendance. Before them is the court room. A few courtiers trail through (opportunity for court dances, solo dance, etc.).

AUTOCRACY: "All is to be ours. I,

*The dances should prolong this act until it is longer in point of time than Act II which moves quite rapidly.

with my long, old head, with Wealth and Poverty; you, with your capable Tyranny and Cruelty, inculcating fear into the hearts of the whole world—! Together easily can we have all for our own."

WAR: "Ay, so we can. And have you heard? Prosperity, a woman from afar, whose hand brings joy to all it touches, is about to make a journey to our land. Let us make life attractive for her here, that she may stay with us."

AUTOCRACY: "Yes, already she is here. She is to be presented to the court to-day. Ah! this is she!"

Enter Prosperity with Peace and Plenty. Wealth leads her to the monarchs. Poverty hovers near, hoping to receive a touch from her hand.

AUTOCRACY: "Welcome, Prosperity, to our land! Come sit with us in our high seats. All our best is yours."

Prosperity bows gracefully and accepts.

WAR: "Tell us of yourself and your domain."

PROSPERITY: "My domain, all good territory! My magic wand, a gift from all the Powers, may touch the welfare of all good doers and crown their work with joy! So it is...."

Cheers and shouts among the Children of All Nations are heard outside.

AUTOCRACY: "What is this noise I hear? Go, slaves, find out."

Tyranny, Cruelty, Poverty and Wealth go in different directions, and returning:

WEALTH: "It is some stranger talking to the Children of all Nations—a youth."

TYRANNY: "Some upstart talks abroad! He should be stopped."

CRUELTY: "He should receive the

sword for his unruly spirit! Only our monarchs should win the Children's ears!"

POVERTY (meekly): "They say his name is Democracy."

AUTOCRACY: "Let him enter. We'll talk with the youth. Mayhap we'll win him over to ourselves and find him useful if he can move throngs like this! If not—to the dungeon with his bones."

Democracy enters unannounced.

DEMOCRACY: "Is there a maiden here, Prosperity by name? They told me—"

TYRANNY: "Stop, upstart! First, on bended knee make approach unto our Monarch."

DEMOCRACY: "With due respect I salute (saluting with a bow) all, but bend the knee—never! I stop only to ask if here—"

CRUELTY: "Bind the man! Shackles on him!"

WEALTH: "Perhaps if he does but understand that riches will be his, he'll show all ceremony!"

TYRANNY: "Then can we make him one of our own?"

AUTOCRACY: "Stranger, it is the custom here to come announced and, with the ceremony due me as sometime monarch of all, on bended knee to ask a place in this famous world of autoocracy. No mean place will be yours. You will be welcome (here the monarch rises) if you will but change your colors. Wear this purple badge and tame that free stride of yours.

"And see—Prosperity is coming with us, too. Who knows but that—At least Wealth here can spare one of his fair daughters—"

DEMOCRACY: "Prosperity! I seek her, yes. But must it be through



TWO OF THE SCENES IN "THE ROMANCE OF DEMOCRACY." UPPER PICTURE, "MARCH OF MAIDENS REPRESENTING SKY, TREES AND LAKE." LOWER PICTURE, "DEMOCRACY MAKES HIS SUIT TO PROSPERITY"

The School Arts Magazine Alphabeticon, May 1922

slavery? No! No yoke I'll wear! I swear I will be free! I seek her here, because, having followed her through fields and hills of many lands, I hear she visits you. She'll make her choice of course and not less may she bless the domain of all should she come, too, with me. But I—I'll never bend to your cruel hand! Too much I've heard—"

WAR: "Bind him, slaves! or wait—a duel, a duel! Far better would such independence be demolished! My precious Autocracy, take heed from me—your spouse! If this ribald youth is allowed, even though imprisoned, upon our territory, who knows whose mind he may not poison with his speech? Better by far he were dead, slain by your hand, than he should utter one treacherous word aloud within our realm! Would you see discontent among your subjects? Would you see one stone loose of your carefully builded structure? No! his blood—his blood!"

AUTOCRACY: "So shall it be—a duel! What say you stranger?"

DEMOCRACY: "I am ready."

TYRANNY: "A duel!"

CRUELTY: "A duel!"

POVERTY: "A duel!"

WEALTH: "A duel!"

AUTOCRACY: "Tyranny and Cruelty, two swords! Cruelty give you one to the stranger. And, Tyranny, bring one to me."

The duel takes place. After a time Democracy, spurred by the sight of his love, the beautiful Prosperity, overcomes his enemy, Autocracy.

War who occupied the dais during the struggle, falls fainting to the foot of the throne.

Wealth and Poverty withdraw, cowering to the right.

Peace and Plenty restore Prosperity, who has been almost overcome, and while Democracy kneels to present his suit to her, the Children of All Nations enter romping joyfully.

ONE OF THE CHILDREN: "Hurrah! Here are our dear Peace and Plenty!"

ANOTHER OF THE CHILDREN: "Prosperity too!"

ONE OF THE CHILDREN: "And here is Democracy who spoke with us!"

ANOTHER OF THE CHILDREN: "Autocracy—he is dead!"



CHILDREN OF ALL NATIONS

ONE OF THE CHILDREN: "And what will happen now? What shall we do?"

ANOTHER: "This scarf spread over to shut out the sight!"

ACT III

SCENE—A beautiful countryside. In dances more sprightly than before, the sky, mountains, trees, lake, etc., take their places. Again the Children of All Nations come in with dance and joyful motion—a few in solo dances, and then the rest with shout and song bearing upon a low chariot a maiden who represents Justice. She is placed upon a pedestal and adorned with wreaths. Democracy and Prosperity, Peace and Plenty are in the midst of the joyful scene. During the song a sunset light gives the scene a golden hue.

ALL (in the form of a round):

"Yo ho, yo ho, the tyrant's gone
We merry make and free.

Doth Justice reign, and all above
The sky sing merrily.

Yo ho, begone Autoeracy!

We're mourning not for thee,
We hail the hero of our fest
With song—with song and glee.

Yo ho, ho ho, Democracy,

All hail! All hail! All hail!
For blest with fair Prosperity
Our Project cannot fail.

Yo ho, yo ho, to Justice now!

Our all we give—and take
With honor may our hands be blest,
As song and fest we make."

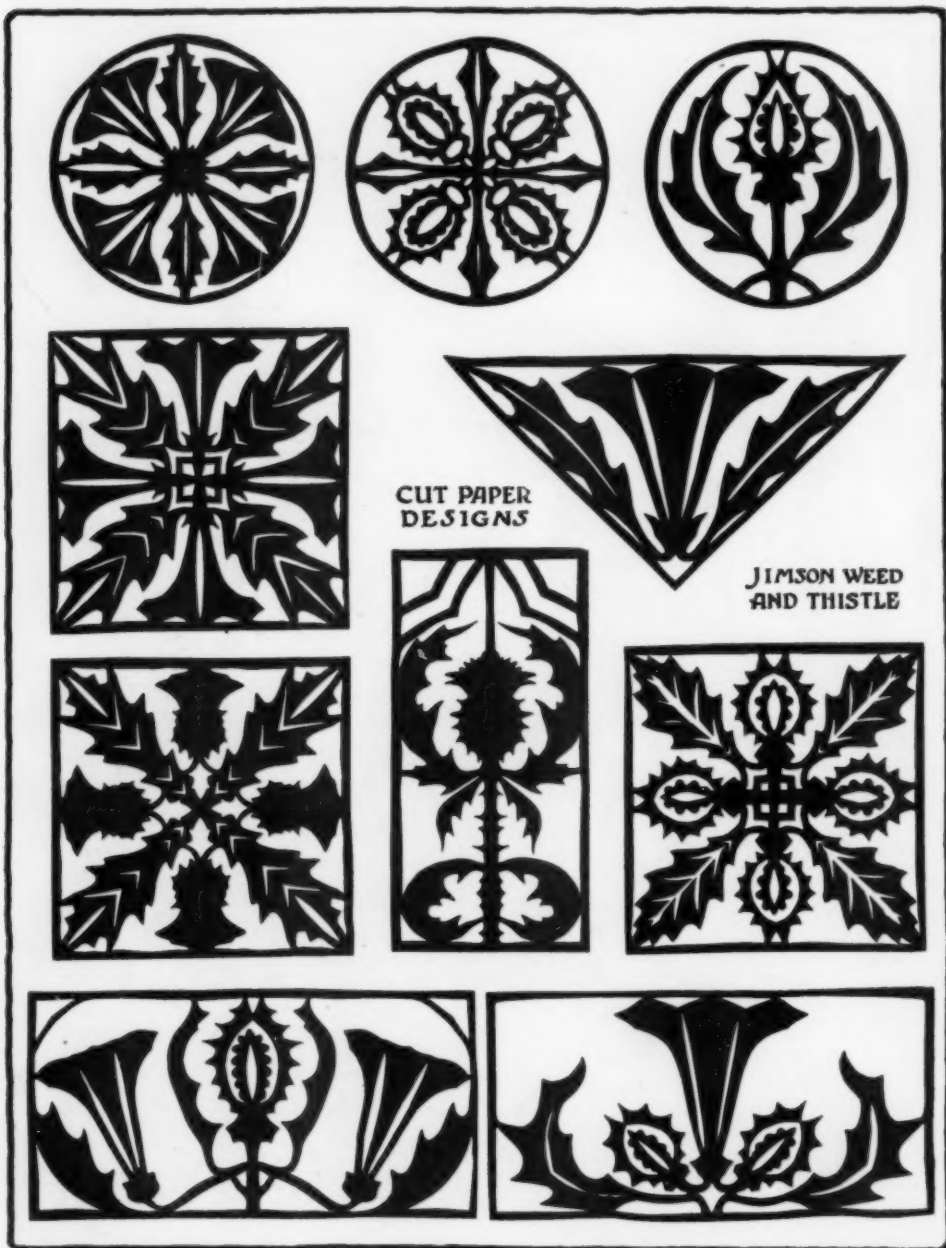


ARBOR DAY POSTERS BY STUDENTS OF THE APPLIED ARTS SUMMER SCHOOL, CHICAGO, ILL., 1921



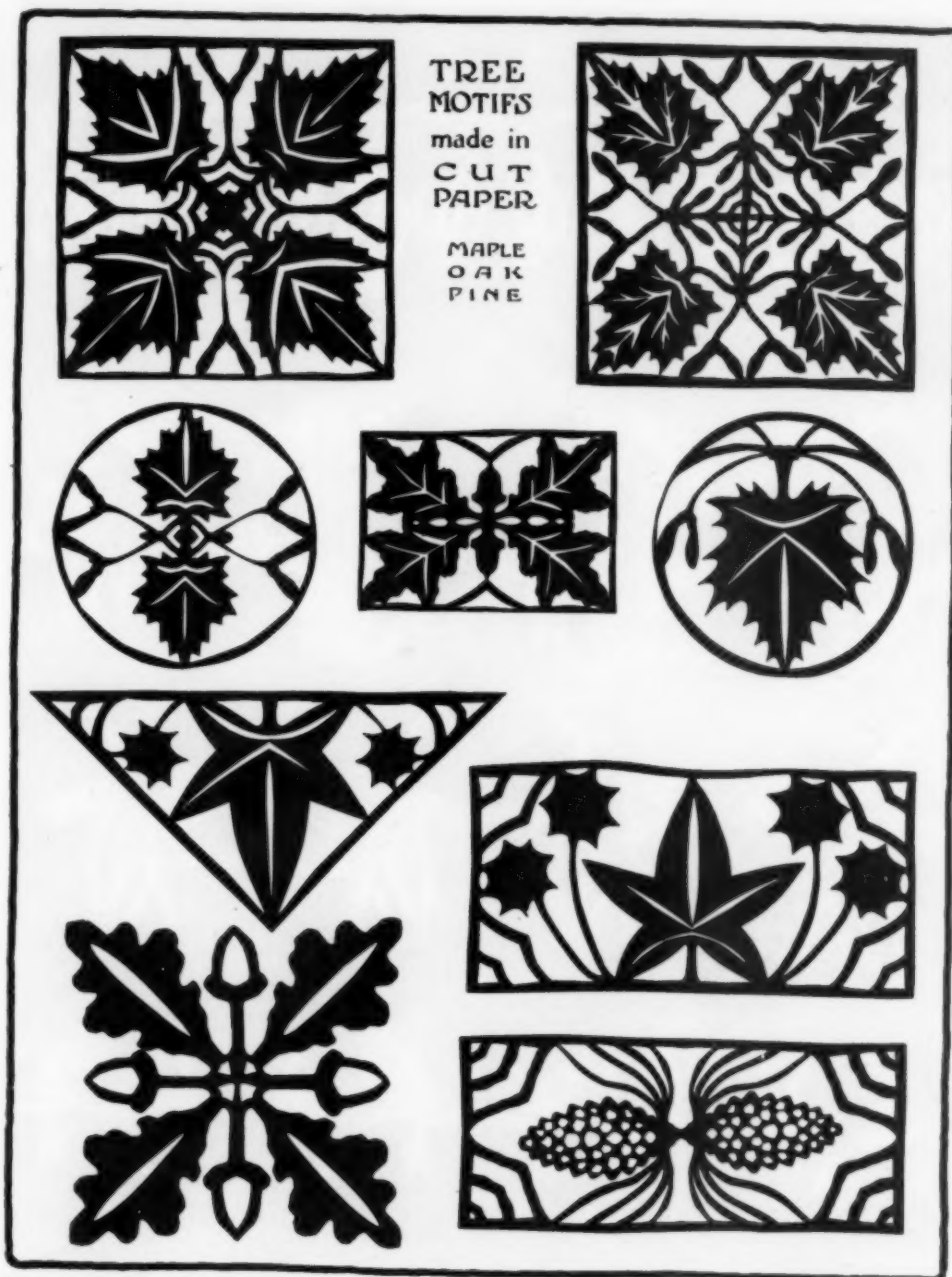
THREE PRIZE WINNERS IN LANDSCAPE COMPOSITION CONTEST HELD AT THE UNIVERSITY OF NORTH DAKOTA, UNDER THE DIRECTION OF ERWIN O. CHRISTENSEN AND IDA M. CRAVATH. THE TRIPTYCH PANEL AT THE TOP WAS AWARDED FIRST PRIZE

The School Arts Magazine Alphabeticon, May 1922



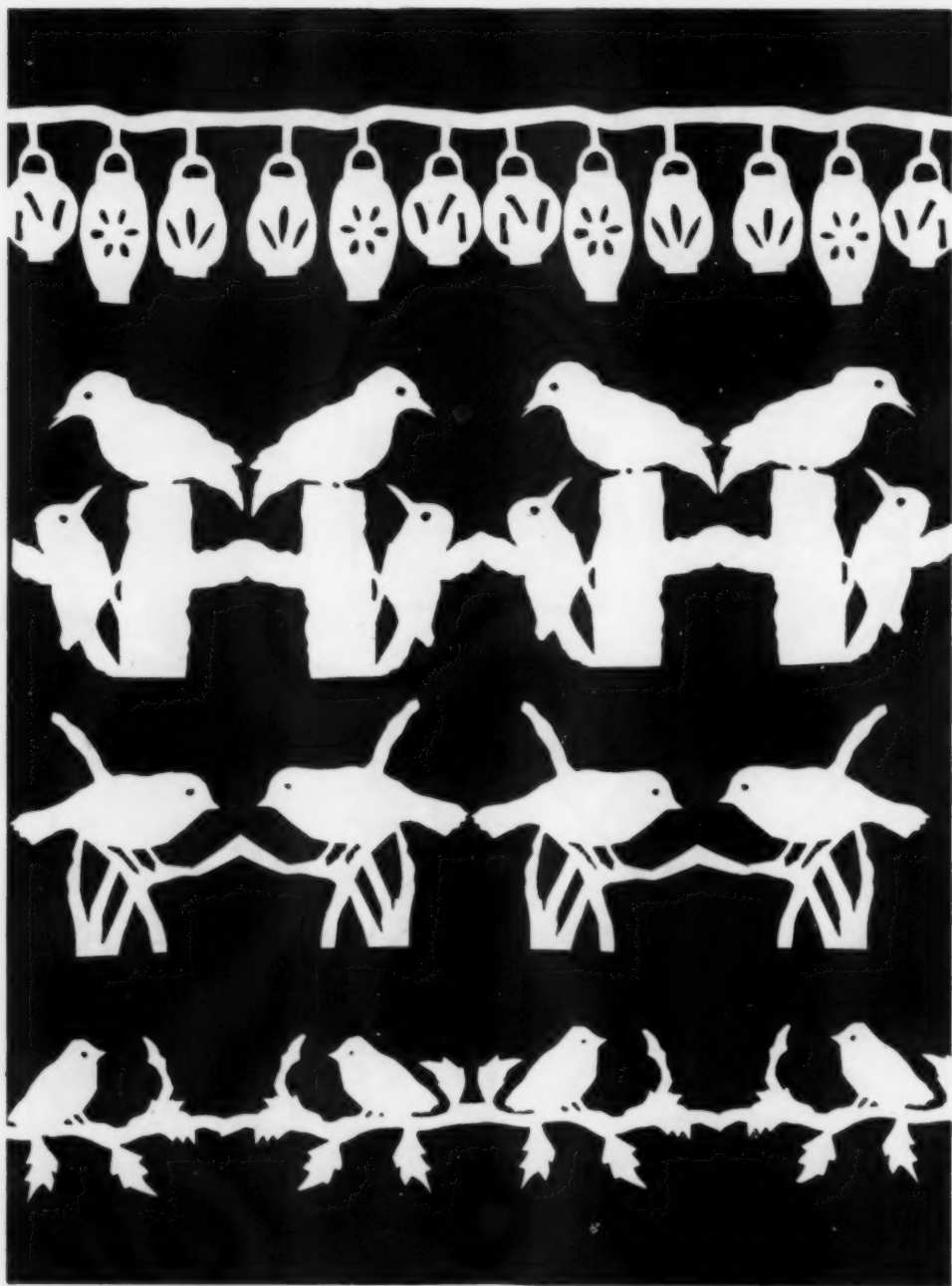
SPLENDID EXAMPLES OF CUT PAPER DESIGNS FROM A. ALLISON. THESE SHOW WHAT CAN BE DONE WITH SOME BLACK PAPER, A PAIR OF SCISSORS, AND AN ARTISTIC EYE

The School Arts Magazine Alphabeticon, May 1922



THE USE OF SCISSORS AND PAPER HELP THE DESIGNER TO OBTAIN SYMMETRY, BALANCE AND UNITY IN THE MOTIFS. CHILDREN WILL PRODUCE BETTER DESIGN UNITS IF STARTED WITH PROBLEMS IN CUT PAPER

The School Arts Magazine Alphabeticon, May 1922



SOME GARDEN CUT-OUT BORDERS BY MARGUERITE W. HAGAR. CHILDREN ALWAYS ENJOY THESE AND CAN BE TAUGHT REPETITION, RHYTHM AND MEASURE IN THIS WAY

The School Arts Magazine Alphabeticon, May 1922



NOW IS THE TIME TO PUT YOUR GARDEN FRIEZE ON THE WALL. BY SELECTING THE BEST BORDERS FOR CLASSROOM USE THE TEACHER ENCOURAGES ESPECIALLY ARTISTIC EFFORTS

The School Arts Magazine Alphabeticon, May 1922

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

AMATEUR LANDSCAPE GARDENING

RACHEL SKINNER

IN EVERY school there are always some worth-while problems of local interest to the students that can be worked up to excellent advantage as group projects. A practical plan will always work in some of the fundamental principles of art.

This Spring, my Freshman classes worked out a most interesting scheme for improving the grounds around the two buildings which are adjacent to the High School proper. The buildings at present house the Art and the Domestic Science Departments. Like many schools throughout the country, the Madison High School is suffering from lack of room, and every possible means of increasing classroom space has been resorted to. Therefore, a number of classes are obliged to meet outside the High School building.

The lawn around these two houses was a disgrace to the High School. The students had cut across the ground so much that deep paths had been made. The houses to begin with had not been handsome, and a setting of this sort increased their unsightliness.

My classes decided that they ought to do something to improve conditions. They had just completed diagrams for improving their own home lots, so the problem of beautifying the school grounds was a fitting one. One of my classes took the Sewing House for its assignment, and the other class the Art House. This, of course, immediately started competition—just the stimulant necessary for good vital work. The students worked out the first-floor plans of each house to get the right setting and proportion, and then carefully blocked out the amount of land around each house. Each student worked out his own ideas for improvements, putting in the shrubs that he thought best from the standpoint of hardiness and rapidity of growth. The designs for the flower beds were unique and attractive. In these, a great deal of work done previously in the course in

design principles was admirably applied. While bold and attractive, these designs were well balanced and unified.

We submitted the plans to the Principal. He was very much pleased with the idea and gave us permission to buy three dozen bushes, and a number of packages of flower and grass seeds. Since each student had a different plan for the improvement of the ground, I had all of the designs drawn on the black board and the best one selected by vote from the standpoint particularly of placement of the shrubs and of the practical designs used for the flower beds. After a thorough discussion, one design or scheme was chosen by each group. This was changed a little by the addition of remarkably good ideas from other plans so that the final scheme was a composite of the best parts of all diagrams. Naturally all of the students were more interested for this reason. When the best designs had been chosen, we decided on the kinds of flowers for each bed, considering the height of the flowers, the color scheme, and the time of year the flowers bloomed. As far as possible we selected flowers that would bloom in the fall so that they might be used for studies and bouquets for the class-room. We tried to cover up the ugly angles around the house with shrubs, and unsightly spots, such as garbage cans, were concealed by hollyhocks.

It pleased me very much to see the enthusiasm which every boy and girl showed in this project. They all seemed to take a personal interest and pride in the work. One of the boys who had worked for a local floral company for two summers gave a demonstration of shrub planting. I need not add how proud and important this student felt. A number of students brought hollyhock plants, daisy plants and dahlia bulbs to be planted in the gardens. Several of the students made "please" signs at home for their contributions.

All of the boys and girls became self-appointed guards over the precious lawns, and no high school student dared to trespass.

This problem carried out so well by high school students could be advantageously worked out as a grade school project. No matter how well the school grounds may be laid out there is always room for improvements. Even though the school children take little

part in the planning and carrying out of these improvements, they will undoubtedly care a great deal more for the building and grounds they have helped to make beautiful. Interest in the school grounds would ultimately be transferred to interest in home lawns. This would make for better citizenship—a worthy aim of all teachers.

GARDEN POTTERY—A CRAFT FOR WOMEN

JULIA W. WOLFE

A FEW years ago when outdoor possibilities dawned upon America like an inspiration, and all the world was garden-making, the demand for good outdoor art-objects speedily assumed the proportion of a craze. This garden enthusiasm, however, which bore evidence of a short-lived fancy, has developed into rational interest, making a place for garden craft and architecture to be a lasting one.

Importers of Italian marbles, old garden urns, fountains and statuary who have hitherto been able to meet the moderate demands of the landscape-gardener and architect, are now fairly besieged by the formal garden-maker. The problem which confronts him today is a demand for things really good and artistic, more within the means of the many than of the few who formerly cared for his imported luxuries.

In spite of the high position held by pottery among the arts in America as well as in the Old World where the splendid methods of the ancient potters are being adhered to, the making of artistic garden pots and garden requisites has been one of the neglected features of American art-craft. In the large terra-cotta works and commercial potteries, fairly good machine-made reproductions are found, but between these objects and those imported at enormous expense, there is much left to be desired and little to be had.

The growth of the American potter has been sure. Within the last few years, so pronounced has been the recognition accorded him that he no longer resorts to subterfuge or seeks to disguise his workmanship, for even in the exclusive European exhibits where but the best are to be found, the work of the

American craftsman stands on its own merits and compares favorably with the products of European art centers.

In several schools there are courses in pottery and here thorough instruction is given in clay-working with special attention to the making of artistic pottery. These are well patronized extensively by women who are taught during the first course of study the chemical properties of clay in relation to the kiln, and the technique of firing and baking pottery after it has been modeled, obviating waste of valuable time and material in useless experimenting. All original craftsmen are more or less experimenters. It is one thing to experiment ignorantly, however, and quite another to do so when fortified with a fund of scientific information. Some of the most beautiful results and discoveries that have been made in the potter's art, are the outcome of careful experiment. Generally speaking, the experimental tendency is more marked in women than it is in their men fellow-workers which tendency has strongly influenced the recent discoveries in ceramics the world over.

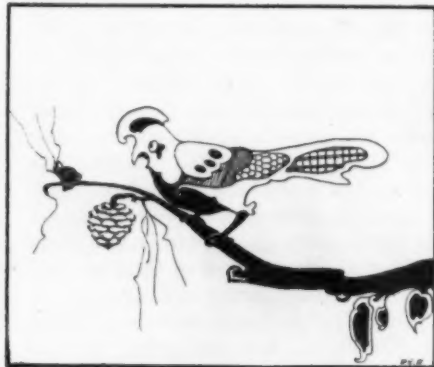
Several years ago, following the advice of George de Forest Brush, whose teachings have influenced and advanced the standard of utility in art perhaps more than those of any other living American artist, the "Brush Guild" of New York, composed of a few young women sculptors and potters, former pupils of Mr. Brush, was founded and installed in a downtown studio. Work was begun by modelling small pieces of pottery adapted more or less to the every-day needs of the household. Every piece of this pottery was molded by hand, and by an original

DECORATIVE BIRD PANELS



Design D5

E. Southard



DECORATIVE BIRD PANELS BY THE STUDENTS OF E. B. KIMINAKI, POMONA COLLEGE, CALIFORNIA. THESE MAY BE APPLIED TO TEXTILES, LEATHER, METAL OR RELIEF WORK WITH GOOD RESULTS.

The School Arts Magazine Alphabeticon, May 1922

method evolved by the Guild a dark, rich color was obtained, entirely unlike anything being made at that time, and which strongly resembled in effect the low, soft tones of Japanese bronze. Bowls perfect in line, rare old candlesticks of classic decoration, lamps, and ink-stands were some of the objects made. These pieces were placed in an exclusive art-shop and the work of the Guild was immediately recognized.

The concerted work of these young women was a means unto an end, and now each member is established in an individual studio, working, studying and traveling. All are successful sculptors, one of whom cuts her own marble and hammers and pounds her brasses and bronzes.

Stamped with more individuality perhaps than anything yet done by the Guild, is the excellent garden pottery made by one young woman. She uses the primitive methods in modeling that were employed by the Indians and other old potters before the use of the wheel was discovered. Every piece of work done by her is built and carved by hand,

and while her decoration is original, she models after the classic lines of the Old World potters. She uses for her out-door pots, white, buff, and red terra-cotta, glazed and softened by the sand-blast to a dull stone effect. Some of her glorious pots are modeled after old Italian well-heads, and are like transplanted glimpses of the old villa-garden. In some of the largest of these from ten to thirteen hundred pounds of clay are used. She sells these pots to people who have estates around New York and receives a very good price for them. When these pots have been made with a view to reproduction, and molds have been cast, the model may be adapted to stone or marble.

This young woman has also made a fountain upon which she worked at intervals for eight months. Water jugs and old Japanese lanterns are two other products of her hands. These she finds a ready sale for.

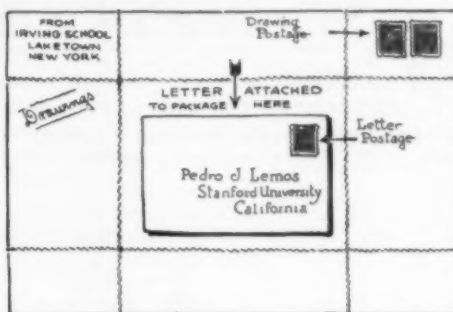
Garden pottery is a craft for women that is not over-crowded and for the artistic woman there are many openings.

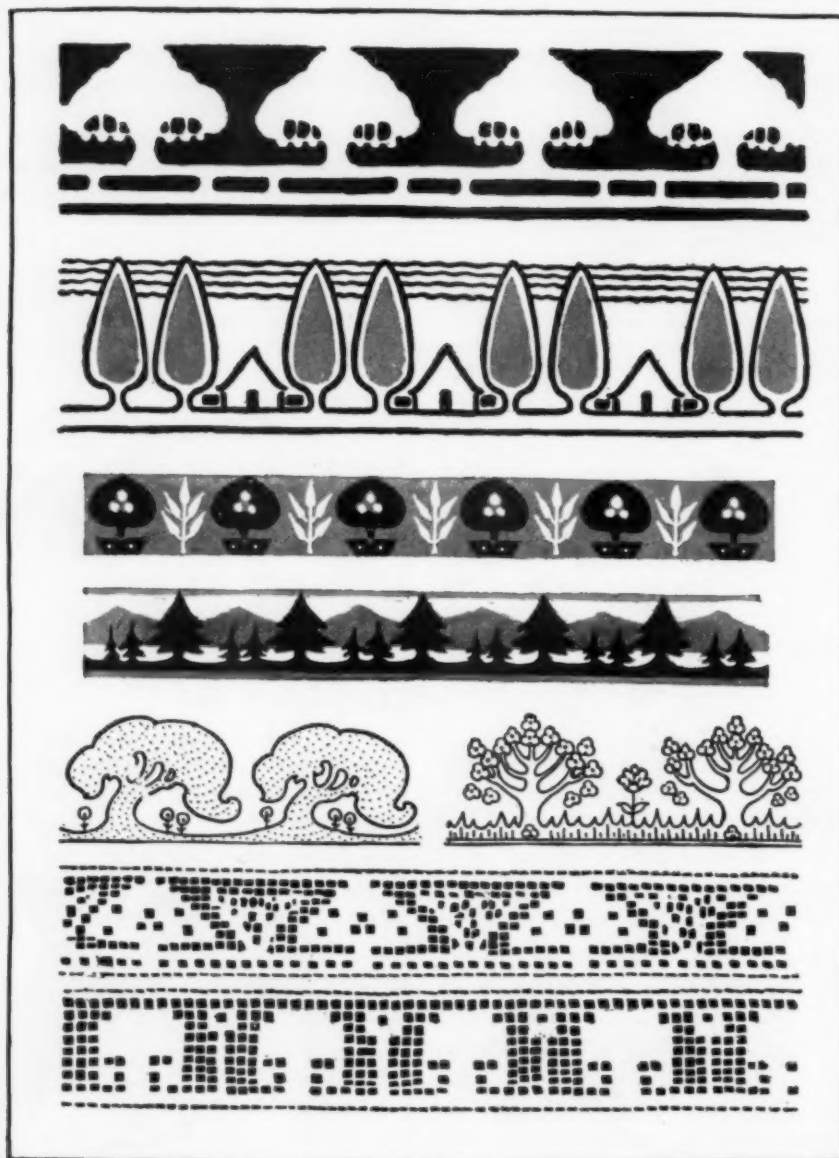
A SENSIBLE MAILING METHOD

Suppose you wish to mail some drawings or photographs and also send a letter of explanation. Customarily you say "under separate cover," etc., the letter going by first class postage and the other matter trailing along, arriving hours or maybe a day afterwards, and probably being routed to some other person or department. The Post Office Department permits attaching the two pieces together as is shown in the diagram. Each calls for its customary postage, placed in the usual right hand upper corner. The letter, being attached to the package, arrives at the same time. The recipient knows just what you are talking about in the letter. This manner of sending mail may slow down delivery of the letter a little but it is apt to speed up

the package, and at any rate they arrive together which is highly desirable.

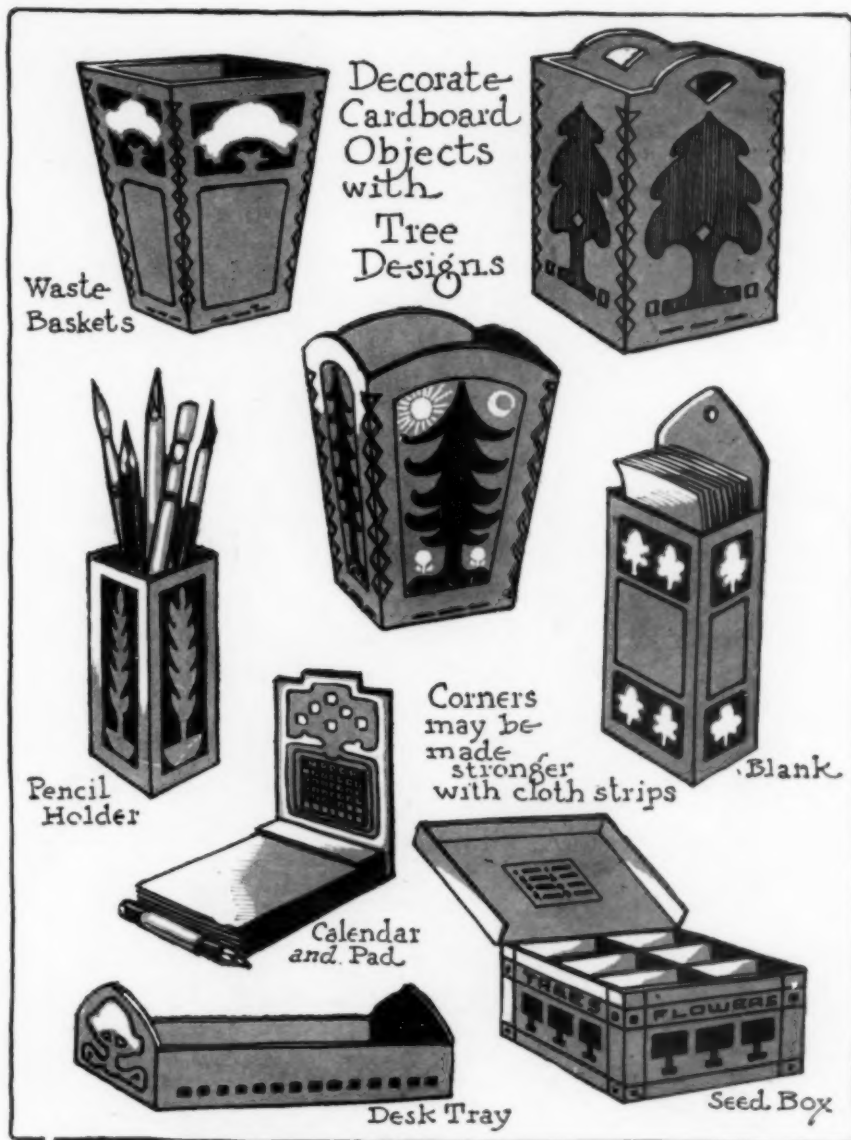
Contributors to THE SCHOOL ARTS MAGAZINE are particularly requested to follow the above method. It will save confusion and simplify matters for all concerned. The Editor will greatly appreciate the observance of this plan.





TWO GARDEN PAGES FROM THE BOOK "APPLIED ART," COURTESY PACIFIC PRESS PUBLISHING ASSOCIATION. TREE DESIGNS ALWAYS MAKE PLEASING MOTIFS FOR THE VARIOUS FORMS OF DESIGN AND CRAFTS WORK

The School Arts Magazine Alphabeticon, May 1922



OBJECTS SIMILAR TO THESE ARE READILY MADE BY STUDENTS WHO KNOW HOW TO USE THEIR HANDS. GOOD DESIGNS ARE AN IMPORTANT FEATURE, BOTH AS REGARDS PROPORTIONS OF THE OBJECT AND THE MOTIFS THAT ARE APPLIED

The School Arts Magazine Alphabeticon, May 1922



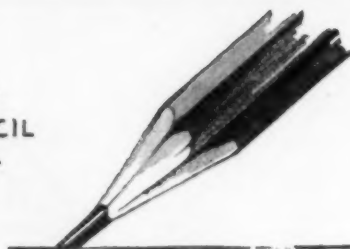
The School Arts Magazine Alphabeticon, May 1922



The School Arts Magazine Alphabeticon, May 1922



METHOD OF
SHARPENING &
POSITION OF PENCIL
FOR WORKING.



THIS AND THE TWO PRECEDING PAGES ARE FROM THE BOOK ON PENCIL SKETCHING ISSUED BY THE AMERICAN LEAD PENCIL CO., NEW YORK CITY. THESE GOOD ILLUSTRATIONS ARE BY HARRY W. JACOBS, DIRECTOR OF ART, BUFFALO, N. Y.

The School Arts Magazine Alphabeticon, May 1922



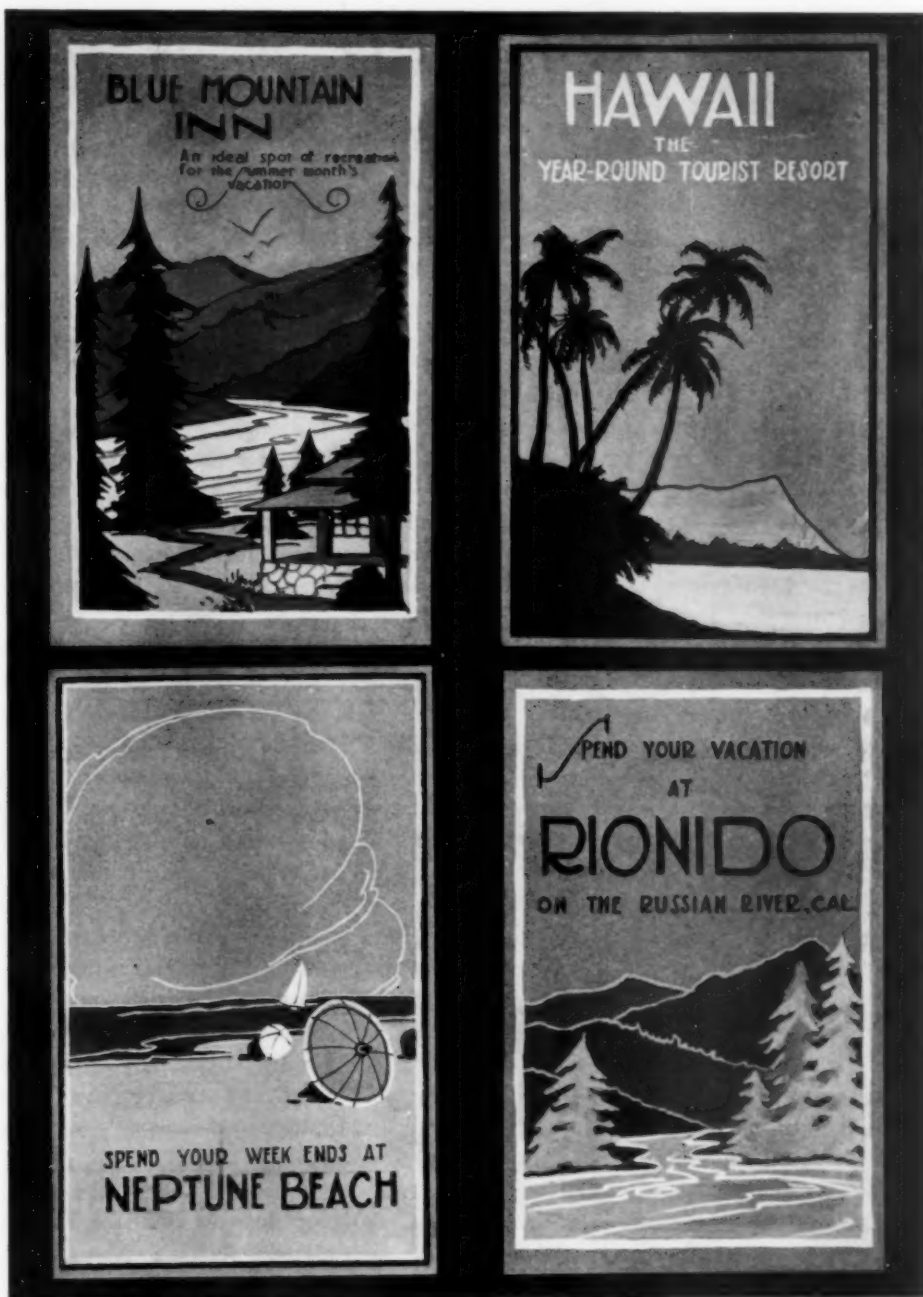
A PAGE WORTHY OF STUDY. IT SHOWS THE PHOTOGRAPH OF A BIT OF WATERFRONT AND VARIOUS SKETCHES WORKED OUT IN DIFFERENT MEDIUMS. NOTE THE FLAT SIMPLE TREATMENT WHICH PLACES EMPHASIS ON GOOD DRAWING AND WELL DIVIDED TONE VALUES. DRAWN BY SYBIL EMERSON.

The School Arts Magazine Alphabeticon, May 1922



FOUR SILHOUETTE POSTERS ON OUTDOOR SUBJECTS BY STUDENTS OF THE APPLIED ART SUMMER SCHOOL, CHICAGO. A GOOD DRILL IN SPACE DIVISION AND MASSING OF FORM

The School Arts Magazine Alphabeticon, May 1922



A PAGE OF OUTDOOR POSTERS BY STUDENTS OF LOUISE D. TESSIN, NAPA HIGH SCHOOL, CALIF. PROBLEMS OF THIS NATURE ARE ESPECIALLY GOOD FOR STUDENTS OF COMMERCIAL ART, AS THEY INCLUDE LETTERING, DESIGN, AND DIVISION

The School Arts Magazine Alphabeticon, May 1922

Editorial News and Comment

THE EDITOR APOLOGIZES to those who have written and asked for information and have not received at this date any answer. The fact is that so many questions have come in and so many are so beyond the Editor that he has not caught up with them. When someone wants to know which high school is doing the best art work in the United States, or whether or not there is conclusive evidence that the Chinese first developed the Latin alphabet, the Editor can only throw up his hands and call for help!

Now the Editor is willing to answer all questions that he can, but as questions from subscribers are coming in so rapidly he is considering establishing a department of information which will require an endowment fund. It has been determined by some one statistically inclined that it costs the usual business house at least fifty cents per letter written in answer to inquiries. This includes material, the time of stenographer, the time of the executive, filing clerks, and overhead expense. Therefore, if all questions are not answered the sender will understand that the endowment fund for the department of information has not materialized; or that some question received has temporarily incapacitated the Editor and he has sojourned to the Stanford hills for communion with the trees.

AN IMPORTANT QUESTION often asked is, "Which Correspondence Art School do you recommend? Is such

and such school a good school?" Frankly, I do not recommend any correspondence school if I can help it. I am an enthusiastic supporter of class work for art education. It permits every student to see diversified methods of solving the same class problem. Numbers working together develop enthusiasm and competition, creating progress. If some student has difficulties with his design, he can nearly always see how some student neighbor has solved it, and there is no private teacher instruction or correspondence-long-distance-instruction that can anywhere equal class work.

If you can't attend a school, the next only way is to secure correspondence instruction, and it is very hard to know first-hand with whom you are dealing. Wrong impressions are easily created by smoothly phrased statements and cleverly arranged illustrations. I know of one firm which shows a group of buildings on a prominent lake front of one of our large cities with the wording, "Our Location," when they actually occupy a meagerly equipped, small three room suite in the dingy rear of a small office building. Fifty per cent of the schools advertising home courses wouldn't bear a Postal Department investigation. Their strongest appeals consist of telling how many thousands of dollars Maxfield Parrish and others make, but the names they use never made use of correspondence schools. When considering a correspondence school, ask them to send you the names of those who have received

their training, and have completed their course, and then write to the parties for confirmation. You will be surprised how few ever continue the courses and that is enough said. There are a few good reliable schools with correspondence courses. Their promises are not so flamboyant and rosy, but they are the ones that will respond in the best possible way to giving an art training by mail where the student cannot come personally to the school.

BOOK HELPS are very necessary to complete the equipment of any practical Art Department. The plan developed by Leon Winslow for the state of New York may well be adapted by other sections. His announcement for this Shop Library is given and is valuable reference for any art teacher.

THE SHOP LIBRARY

"Teachers desirous of introducing additional subject matter in connection with shop practice are sometimes handicapped because of a lack of suitable reference material. A traveling library has therefore been prepared to meet this need for books. Instructors or supervisors desirous to procure this library should address the Library Extension Division. They should ask for Handbook 8.

Traveling libraries are small collections of books which are sent by the Library Extension Division to any place in New York State, preference being given to localities where it is difficult to provide good books for free circulation. Bookcases, so far as they can be supplied, are sent with the libraries when needed.

The custodian of a traveling library,

indeed of any library, should have sympathy, enthusiasm, and a real interest in seeing that every teacher in the community gets the books adapted to his needs.

Twenty-five volumes or less will be sent to a school without expense; for each additional twenty-five books, a fee of fifty cents will be charged, and the books may be renewed for a like sum. (Schools may retain the books for one school year.) *The State pays the transportation charges.* Applications should be signed, in the case of village or city school systems, by the superintendent of schools; union schools and academies, by the principal; of district schools, by the presiding trustee. In applying, the name of the town and the number of the district in which the school is situated should be given.

A GOOD ADVANCE. It is interesting to note that the city of Des Moines, Iowa, has adopted a salary schedule which should attract strong teachers who are interested in advancement in their profession.

The schedule, which is divided into four classes based upon training, provides for an annual increase in salary within each class. Teachers in class one receive annual increases of \$110 for a period of seven years. Those in class two, \$120 for a period of eight years, those in class three, \$130 for nine years, and those in class four receive increases of \$140 for a period of ten years, when the maximum is reached. This schedule applies to elementary as well as to high school teachers.

All teachers entering the Des Moines schools must have had two years of approved, regular full time teaching

experience in schools maintaining at least a nine month school year.

The minimum salary paid to teachers in class one is \$1,200 and the maximum paid to those in class four is \$3,000, per year.

A splendid feature of the schedule is that which enables a teacher, upon completion of the required amount of work, to enter an advanced class upon the same step to which he is entitled by right of time service in the class from which he passes.

EVERY ART TEACHER SHOULD TRAVEL to know something of the arts of other lands first-hand. The early artist craftsmen journeyed from city to city to increase their knowledge by seeing what and how others worked. They then were termed "journeymen," having completed a necessary part of their training. To those who are to be "journeymen-in-art," and contemplate visiting the old world and its art treasures, I know of no better way than to travel with the Intercollegiate Tours of Boston, Massachusetts. Albert E. Bailey is Educational Manager, and has conducted these tours with the greatest of satisfaction for a number of years. The itineraries given in their booklet place at the choice of the prospective traveler a number of varied routes which, combined with the efficient business management of Reeve Chipman, assures the traveler those comforts not securable by the single traveler. Then there is nothing like traveling with a group whose interest is mainly in art and related subjects. When I go I shall certainly go with the Intercollegiate Tours because it is planned right.

AN AMERICAN ART SCHOOL IN PARIS is a fact by the establishment of a branch by the New York School of Fine and Applied Art, of which Frank Alvah Parsons is president and Caroline F. Lauterman is Secretary-Treasurer. The school is located at 9 Place des Vosges, Paris, and is a fine connecting school with the well-known school in New York. It enables those advanced students in design, costume or interior decoration, to continue their subjects under progressive teachers and in a related form to their previously acquired studies. The plan is a step in the right direction and we wish it every success.

THE SCHOOL ART LEAGUE of New York City is established to aid in the conservation of talent, that the children of to-day may be prepared for the constructive work of to-morrow. A very worthy aim and cause and it is notable that over 20,000 children and teachers were helped during 1920-1921 by the School Art League. Miss Florence N. Levy is Secretary; and teachers and those interested in the League will do well to communicate with her.

In a recent competition the High School students acted as art critics.

Those who aver that the teaching of art in the public schools is an educational frill, fail to realize the great number of young people who are being educated, through our high schools, to an appreciation of the work of our own artists and craftsmen. Proof of this is found in the little essays quoted below which were recently submitted in a competition organized by the New York Water Color Club, and the American Water

Color Society. These associations, calling in the co-operation of the School Art League, secured from the high school students of the city a number of brief essays on the recent exhibition of water colors shown in the galleries of the Fine Arts Building.

The students were asked to visit the exhibition and write a 300 word story of the picture that pleased them most. Naturally the choice of pictures varied widely, the girls praising the more spiritual and poetic aspects of nature, the boys the more breezy and robust compositions. The First Prize was awarded to Frances Kantz of Washington Irving High School; the Second to Edna Svec, a student at Julia Richman High School; and three Honorable Mentions were also awarded to the compositions closely approaching the leaders. The members of the School Art League's committee who read the compositions were amazed by the simple and direct statements in which the writers gave the reasons that moved them to their choice. Several of the compositions follow, that show the critical insight displayed by these young connoisseurs.

The competition as a whole is of peculiar interest because it represents a carefully planned effort on the part of the societies that participated to co-operate with the Art Department of the City High Schools in the continued effort that the department is making to train our young citizens to higher standards of taste.

First Prize to Frances Kantz

"THE SUMMIT"

Of all the pictures shown at the water-

color exhibition, the one which pleased me most was "The Summit," by Anna Richards Brewster.

The picture shows a youth standing on the summit of a mountain. Above him, the sky is fair and blue with a little mist of white. Below are the sheer sides of the almost perpendicular rock, and at the bottom human figures surrounded by flames.

The effect is very idealistic. The line and color are delicate, and carry out the idea of fancifulness. The tints are mostly pink and blue. The tracery of the lines through the sky, though fine, is firm, and although the youth is dim in figure, we feel the strength of his lithe young body.

The technique is very pleasing, and though it was that which first attracted me, the thing which pleased me most was the fact that the picture is so well worked out that every detail helps one to understand the story it tells.

It meant to me the ever-present struggle for supremacy, an ugly fact of life, but made beautiful in the picture.

The youth, who represents the successful minority, has gained the summit and the prize. The group at the foot of the steep bluff are those who desire his position. Some, goaded by the flames of ambition, try to scale the pinnacle to wrest the prize from him, while others wait, watching him, conserving their strength and hoping that they may be the fortunate ones when he, now victorious, grown weary, or perchance dazzled by the light of his own success, shall let the prize slip from his grasp and fall.

Other prizes were awarded to Edna Svec, Goldye Morris, and Ferda Flink.

List of Books for a Shop Library

AS RECOMMENDED BY THE STATE BOARD OF EDUCATION, NEW YORK

EDUCATIONAL

AUTHORS	SUBJECTS	PUBLISHERS
Allen, Charles, R.	The Instructor, the Man and the Job	Henry Holt & Co., N. Y.
Briggs, T. H.	Junior High School	Houghton, Mifflin Co., Boston
Koos, L. V.	The Junior High School	Harcourt, Brace & Co., Boston
Russell, James E. and Bonser, Frederic G.	Industrial Education	Teachers College, Columbia Univ., Bureau of Pub., N. Y.

GENERAL

Bloomfield, Meyer	Readings in Vocational Guidance Movement	The Macmillan Co., N. Y.
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DRAFTING

French, T. E.	A Manual of Engineering	McGraw-Hill Book Co.
Bennett, C. A.	Problems in Mechanical Drawing	The Manual Arts Press, Peoria
Berge and Kronquist, E. F.	Mechanical Drawing Problems	The Manual Arts Press, Peoria
Federal Board for Vocational Education Drafting	Unit Courses I, II, III and IV	Rehabilitation Monographs, Washington, D. C.

WOODWORKING

Griffith, Ira S.	Woodwork for Secondary Schools	The Manual Arts Press, Peoria
Noyes, William	The Woodworker's Library	The Manual Arts Press, Peoria
Park, Joseph C.	Educational Woodworking for Home and School	The Macmillan Co., N. Y.

ELECTRICAL WORK

Adams, J. H.	Harper's Electricity Book for Boys	Harper & Brothers, N. Y.
Jackson, D. C., Jackson, J. P., and Black, N. H.	Electricity and Magnetism and Applications	The Macmillan Co., N. Y.

INDUSTRIAL ART

Batchelder, E. A.	Design in Theory and Practice	The Macmillan Co., N. Y.
Norton, D. M.	Freehand Perspective and Sketching	Baker & Taylor, N. Y.
Lemos, P. J.	Applied Art	Pacific Press Publishing Co., Mountain View, Cal.
Varnum	Industrial Arts Design	Scott, Foresman & Co., N. Y.

TEXTILES AND CLOTHING

McGowan, E. B. and Waite, C. A.	Textiles and Clothing	The Macmillan Co., N. Y.
Woolman, M. S.	Clothing Choice and Cost	J. B. Lippincott, Phil.
Izor	Costume Design and Home Planning	Atkinson, Mentzer and Co., Chicago

LIST OF BOOKS FOR A SHOP LIBRARY

GENERAL

AUTHORS	SUBJECTS	PUBLISHERS
Jean, Arthur	The Worker and the State	The Century Co., N. Y.
Gowin, B. B. and Wheatley, W. A.		Ginn & Co., N. Y.
Hollingsworth, H. L.	Vocational Psychology	D. Appleton & Co., N. Y.
Rodgers, R. H. and others	Trade Foundations	Guy M. Jones, Indianapolis
Toothaker, C. R.	Commercial Raw Materials	Ginn & Co., N. Y.
Varnum	Industrial Arts	Scott, Foresman & Co., N. Y.
Winslow, L. L.	Elementary Industrial Arts	The Macmillan Co., N. Y.

PRINTING

Cleland, T. M.	A Grammar of Color	The Strathmore Paper Co.
Henry, F. S.	Printing for School and Shop	John Wiley & Sons, N. Y.
Polk, R. W.	Vocational Printing	Guy M. Jones Co., Indianapolis
United Typothetae of America	Typographic Library	United Typothetae of Amer., Chicago

CONCRETE

Campbell and Bayer	Practical Concrete Work for the School and Home	The Prang Co., Chicago
Davison, R. C.	Concrete Pottery and Garden Furniture	Munn & Co., N. Y.
Lewis, M. H., P. C.	Popular Handbook for Cemental	The Norman W. Henley Publishing Co.

METAL WORKING

Broemeal, L. and Laugherty, J. S.	Sheet Metal Worker's Manual	Frederick A. Drake & Co. Chicago
Kamp, W. J.	Machine Shop Practice	John Wiley & Sons, N. Y.
Ritchey, J. and Monroe, W. W.	Pattern Making	American Technical Society, Chicago
Trew, M. S. and Bird, M. A.	Sheet Metal Work	Verne A. Bird, 13 Elisabeth St., Utica, N. Y.
Turner, F. W. and Town, D. G.	Pattern Making	John Wiley & Sons, N. Y.

BAKING

War Department	Manual for Bakers	Gov't Printing Office, Washington, D. C.
Smedley, E.	Institution Recipes	Emma Smedley, 6 East Front St., Medina

PAINTING AND DECORATING

Brown	House Decorations and Painting	Harper & Bros., N. Y.
Quinn, M. J.	Planning and Furnishing the Home	Harper & Bros., N. Y.
Sabin, A. H.	House Painting	John Wiley & Sons, N. Y.
Sell, H. B. and Sell, M. A.	Good Taste in Home Furnishing	John Lane Co., N. Y.

AUTOMOBILE MECHANICS

Decker, W. F.	Story of the Engine	Charles Scribner Sons, N. Y.
Wright, J. C.	Automotive Repair	John Wiley & Sons, N. Y.

BRICK WORK

Howe, M. A.	Masonry	John Wiley & Sons, N. Y.
Philips, E. A. and Byrne, A. T.	Masonry Construction	American School Correspondence, Chicago
Scrimshaw, S.	Bricklaying in Modern Practice	The Macmillan Co., N. Y.



A PAGE BY HELENE R. ABELS. A BOOK OF SUCH DRAWINGS ARE OF EXCEPTIONAL VALUE TO DESIGNERS AS THEY GIVE A PERMANENT AND ACCURATE RECORD OF PLANT LIFE FOR DESIGN USE

The School Arts Magazine Alphabeticon, May 1922

ON PAGES 570 and 571 of this issue will be found a List of Books for a Shop Library. These books are recommended by the State Board of Education of New York, and have been selected with considerable care. Orders for them may be sent to the publishers of THE SCHOOL ARTS MAGAZINE, 25 Foster Street, Worcester, Mass.

TRADE MARK
ARTISTA
WATER COLORS

THE NEW "ARTISTA" WATER COLORS, manufactured by the Binney & Smith Co., of New York, have received the endorsement of leading Supervisors of Art from all sections of the United States. The manufacturers of these paints endeavored to make a school Water Color of Gold Medal Quality, of the same high standard as their lines of crayons and chalks; a paint of recognized superiority—colors that are permanent, smooth working and specially prepared so as to yield color freely to the brush.

The "Artista" is put up in attractive black enamel boxes lithographed in deep chrome yellow. The cover is in five compartments for mixing as many color washes as will be necessary for the most varied use. The box is longer than the average box on the market and admits of more space between pans, thereby minimizing the likelihood of one color running into the other. When shut, the box will remain tightly closed due to two nibs on the front of the box forming a catch. There will therefore, be no spring to the cover as is the case in boxes where it is necessary to rely on a close fit in order to keep the box shut.

THE THIRTEENTH Annual Convention of the Eastern Arts Association is a matter of history. The prediction that this would be an unusually good, if not a record-breaking, meeting is justified. Thanks to the vision of President Reagle, the energetic generalship of Secretary Mathewson, the careful attention to details of the local committee under direction of chairman Barker, the wisdom of the program committee, headed by Mr. Bacheler, and the unprecedented weather, it was a thoroughly enjoyable and profitable convention.

The subject of the meeting was "The Place of the Manual, Industrial, Household, and Fine Arts in the Junior and High School and in the Intermediate Grades." This emphasis seems justified because of the growing need of co-ordination in art and industrial problems. All the speakers brought instructive and inspiring information which will

*"if, being
mortal—"*

IT'S a pleasure to use Strathmore Artists' Papers and Boards. You don't have to fret and fume if, being mortal, you make a mistake. You can erase and sponge and scrub Strathmore and it won't show.

STRATHMORE

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STATEMENT OF THE OWNERSHIP, MANAGE- MENT, CIRCULATION, ETC

REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912
OF THE SCHOOL ARTS MAGAZINE, published monthly
except July and August at Worcester, Massachusetts

State of Massachusetts, } ss.
County of Worcester,

Before me, a Notary Public in and for the State and county
aforesaid, personally appeared Warren G. Davis, who,
having been duly sworn according to law, deposes and
says that he is the business manager of THE SCHOOL
ARTS MAGAZINE, and that the following is, to the best
of his knowledge and belief, a true statement of the
ownership, management (and if a daily paper, the cir-
culation), etc., of the aforesaid publication for the date
shown in the above caption, required by the Act of
August 24, 1912, embodied in section 443, Postal Laws
and Regulations, printed on the reverse of this form, to
wit:

NAME OF—

Publisher, The Davis Press, Inc., Worcester, Mass.
Editor, Pedro J. Lemos, Stanford University, Cal.
Business Manager, Warren G. Davis, Worcester, Mass.

That the owners are: (Give names and addresses of indi-
vidual owners, or, if a corporation, give its name and
the names and addresses of stockholders owning or hold-
ing 1 per cent or more of the total amount of stock.)

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That the average number of copies of each issue of this
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preceding the date shown above is (this information is
required from daily publications only).

WARREN G. DAVIS,
Business Manager

Sworn to and subscribed before me this 26th day of March
1922.

[Seal]

H. SPENCER HASKELL,
Notary Public

surely react most favorably upon subsequent voca-
tional training.

Obviously it is not possible to make extended re-
port of the meetings; we must, however, give credit
to those schools which exhibited work done,—an
exhibit which won the attention and favorable
criticism of visitors.

The commercial exhibits also were of educational
value, for the tools with which we ply our trade are
of vital interest. The Board of Council, recognizing
the contribution which commercial exhibits make
toward a successful convention, asked the com-
mercial houses to nominate a representative to the
Council for a term of three years. Mr. E. A.
Cherry, of the Stanley Rule & Level Company was
elected to the Council. The Eastern Arts Associa-
tion will meet in Providence, in 1923.

THE PRELIMINARY PROGRAM of the West-
ern Arts Association Convention in Cincinnati, May
2, 3, 4 and 5, gives promise of a really great meet-
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